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ABSTRACT

This upper-elementary level social studies curriculum guide is designed to: (1) teach students to understand and appreciate the built (man made) environment; (2) instruct students about Georgia's history and heritage; and (3) introduce the basic concepts of historic preservation. The unit highlights 10 architectural styles of the homes of famous Georgia residents. The guide is presented in two parts, one for teachers and one for students. The teacher's part contains: (1) a section on how to use the guide's materials; (2) a list of the selected homes and their locations; (3) an explanation of the National Register of Historic Places; (4) reasons for historic preservation; (5) a discussion of the architectural styles; (6) a glossary of terms; (7) suggestions for 28 learning activities; (8) 31 resources; and (9) drawings of architectural design elements. In the students' section, a short biography is included for each of the 10 selected Georgians, along with drawings, descriptions, and questions with accompanying answers for each of the homes. (JHP)

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FAMOUS GEORGIANS AND THEIR HOMES:

A Social Studies Unit for Upper Elementary Students

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Master of Heritage Preservation Program
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FAMOUS GEORGIANS AND THEIR HOMES

The State of Georgia is blessed in its rich architectural heritage. From Oglethorpe's landing at Savannah in 1733 through the early 20th century, most of the American architectural styles and building types have occurred in some form in Georgia. For the purpose of this study unit, ten examples of styles have been chosen which reflect our state's architectural heritage. For each style, at least one famous Georgian who lived in that particular style of house has been identified, and a short biography is given of that person. Each Georgian's home is illustrated by a line drawing, with key design elements highlighted: Most of the houses are listed in the National Register of Historic Places. The houses were also selected to represent areas around the state.

PURPOSES AND GOALS:

With today's emphasis on newness and progress, the idea of retaining, respecting and appreciating the old is often lost. The landmarks from our past give us a sense of who we are, where we are. However, physical manifestations of the past are destroyed every day because people lack the ability to see their intrinsic value as links to the work of earlier generations. The key to preserving our heritage lies in educating our children to recognize their own links to the past and in nurturing a national ethic for historic preservation.

Human beings spend the majority of their lives <u>inside</u> a building of some kind or another. Most of the time we are oblivious to our surroundings. This is normal. However, an important fact about teaching and learning is that once a new skill is taught and learned, it is put to use whenever and wherever the opportunity to use it arises. This is what can happen with these materials. Students will begin not only to notice what they have overlooked everyday, but also to begin to appreciate it for what it can teach them and to enjoy it.

The purpose of this activity packet is threefold. The first is to teach the elementary school student how to "see" the built environment, and to give students the tools, the skills, and the desire to appreciate what they see. The fundamental skill of identification is important. If a person cannot classify information, whether in textbook learning or in the surrounding environment, the tendency is to ignore it. Once students understand the basics of architectural history through the study of these materials, they will see the relationship of the historical buildings to their own environment. By creating an interest in and a sensitivity to the designed environment, students will begin to be aware that their surroundings are a living historical record.

Secondly, by using real people--ones that elementary level students studying Georgia history typically learn about--students can begin to compare their lives now with past lifestyles. Also, it will help the students begin to place their local community into the context of Georgia history.

Third, to introduce the basic concepts of historic preservation: what it is and how it is being used in Georgia, especially with the National Register of Historic Places.

TEACHERS: You do not have to be an architect (or even understand much more than basic architecture) to use these materials. As much as possible, all information you might need is supplied. Resources are given as well as suggestions on whom to contact in your area for help. This unit will be suitable for use when teaching Georgia history, or local community history. It has applications to Social Studies, Language Arts, Mathematics, and Art curriculums. However you use it, you will likely be pleasantly surprised at the enthusiasm and excitement this unit generates among your students. By guiding them to a greater understanding of the built world, you will be leading them to make discoveries everyday.

CONTENTS OF THIS PACKET

For Teachers:
-- introductory and background information;
-- glossary and suggested vocabulary list;
-- introductory activities;
-- extension and follow-up activities;
-- resources.

For students:
-- introduction;
-- biographical information on ten famous Georgians who each lived in an historical house included in this packet;
-- line drawings of the ten historic houses with architectural elements highlighted which contribute to that style;
-- background information on construction history of the style of house, and how it fits into the history of Georgia;
-- answers to questions asked of students in the information on the houses.

HOW TO USE THESE MATERIALS

NOTE: all materials may be reproduced for use in the classroom.

1. Read the entire packet through. You need to be familiar with what is included; you do not need to be an expert.

2. Decide how you will present the materials. For example, you may choose to include these materials in a study unit on Georgia history, or one on the local community; to study one house a month, or do the whole unit in one to two weeks' time. It will be important to present the styles in chronological order if at all possible. In this way, the information builds on itself.

   NOTE: The biographical information and descriptive material on the houses was written on approximately a fourth grade reading level. Answers are coded to the questions asked in the information about the house. There is also new information in some of the answers. Since this material was written on the student's level, it should increase the possibilities for use in the classroom.

3. Make contacts with any of the people or organizations listed in the Resource section. You may desire to invite someone to come to your classroom to speak to the students on local historic preservation.

4. Make arrangements for a field trip, if you are going to take one in conjunction with this unit. Houses included in the materials, and others listed within, are located throughout the state. It is hoped that at least one historic house from this unit could be visited. Otherwise, a walking tour of the community is strongly suggested (see Extension Activities).

LISTING OF FAMOUS GEORGIANS AND THEIR HOMES

GEORGE WALTON (Signer of the Declaration of Independence)		1749-1804
18th century Raised Cottage	Augusta (Richmond County)	c.1780s
NANCY HART	(Revolutionary War heroine)	c.1735-c.1830
Single pen log cabin	Hart State Park (Elbert County)	c.1770s
CRAWFORD LONG	(Discoverer of Anesthesia)	1815-1878
Plantation plain style	Danielsville (Madison County)	c.1818
JAMES & JOSEPH VANN	(Cherokee Indian leaders)	1768-1809 & 1800-1844
Federal style	Spring Place (Murray County)	1805
OLD GOVERNOR'S MANSION		
Greek Revival style	Milledgeville (Baldwin County)	1838
SIDNEY LANIER	(Poet)	1842-1881
Gothic style cottage	Macon (Bibb County)	c.1840
REBECCA LATIMER FELTON	(First female U. S. Senator)	1835-1930
Vernacular farmhouse	Cartersville (Bartow County)	c.1853
JOEL CHANDLER HARRIS	(Author)	1848-1908
Queen Anne style	Atlanta (Fulton County)	1884
MARTIN LUTHER KING, JR.	(Civil Rights Leader)	1929-1968
Victorian style	Atlanta (Fulton County)	1895
JAMES EARL CARTER, JR.	(U. S. President)	1924 -
Craftsman Bungalow style	Plains (Sumter County)	c.1910

NOTE: The following information is provided mainly for teachers, to give you the background you might need to most effectively use these materials. However, it is strongly suggested that you impart as much as is practical to your students and as much as they are capable of understanding

THE NATIONAL REGISTER OF HISTORIC PLACES

The National Register is the federal government's official list of historic buildings, structures, sites, objects, and districts worthy of preservation. Listing in the National Register provides recognition of a property's architectural and historical significance. It also identifies properties that should be taken into account for planning purposes. Owners of National Register properties also may qualify for tax benefits.

Entry in the National Register does not place any obligation or legal restriction on the use or disposition of the property by the owner. National Register designation is not the same as historic district zoning or local landmark designation, which often involves maintenance and repair standards. These are common misconceptions about National Register listing.

In 1966 the National Historic Preservation Act was passed by Congress which mandated the establishment of the National Register. This Act also set the Criteria for Evaluation to be used in the extensive research and evaluation process of nominating a property for inclusion in the National Register.

These criteria state that "the quality of significance in American history, architecture, archaeology, engineering, and culture must be present in districts, sites, buildings, structures, and objects being considered, and that they also should possess integrity of location, design, setting, materials, workmanship, feeling, and association, and that they must meet one or more of the following criteria:

(a) be associated with events that have made a significant contribution to the broad patterns of our history; or
(b) be associated with the lives of persons significant in our past; or
(c) embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or
(d) have yielded, or may be likely to yield, information important in prehistory or history.

Are there any buildings in your community already listed in the National Register? National Register properties are those with national, state, and local significance. Generally, buildings must be at least fifty years old to be eligible. Decisions regarding eligibility take into account any changes made to a structure, and what effect, if any, these changes might have. The nomination process

has several steps, beginning with the completion of a form which requires quite extensive research on the building.

What makes a property in your community eligible? What is the oldest building in your town? Who lived or worked in it? The home of the town's first mayor could be eligible. A mill or small manufacturing building, even if it is no longer in operation, could also qualify.

If you think your community has a structure eligible for the National Register, contact either your local Area Planning and Development Commission or the State Historic Preservation Office. There are many local historical associations throughout the state which would be very helpful, too.

WHY PRESERVE?

There are many good reasons for preserving historic structures beyond those contained in the defining criteria for inclusion in the National Register of Historic Places. The most important reason is that we can get a sense of how people lived, worked, and played in the past by studying historic structures and sites. Having historical places to visit is important to the tourism industry.

Preservation also makes good sense [or cents]. When an historic building is reused, rather than demolished and replaced, some of our precious natural resources are spared. And, it costs less to repair and renovate an older building than it does to build an entirely new building.

Almost equally as important is the aesthetic value. The workmanship that went into older construction methods often created quite beautiful details, some of which are no longer being produced. Also, since artistic concepts such as line, color, shape, and rhythm are inherent in architecture, buildings provide an excellent teaching tool for art education.

Retaining diversity in the built environment is desired as much as it is in the natural environment. It would be as boring and visually unstimulating for all buildings to look identical as it would be for there to be only one type of landscape or for all animals to look the same. Learning about historic buildings can foster an enjoyment of one's environment, wherever a person may be.

EXPLANATORY NOTES ON ARCHITECTURAL STYLES

In general, early settlers constructed their houses as imitations of structures common in the places where they formerly lived. As more settlers came, new housing was built similar to that already existing in the community. This traditional, or "vernacular," styling produced basic utilitarian structures. Houses were mostly built by the prospective residents or carpenters. The size, shape, and methods and materials were determined by tradition.

Adaptations were necessary, and resultant buildings were compromises between the older traditions and the new environment. Some adaptations arose as adjustments to local circumstances; i.e., brick and stone houses were built only where clay and stone were readily available. Availability of clay made brick an important building material in parts of Georgia. The abundance of forests meant log and frame structures. Buildings changed and grew over decades with the additions of rooms and wings.

"National styles" emerged during the nineteenth century, with architectural fashions continually changing. Pattern books and architectural handbooks brought the new styles to rural areas, popularizing them and their decorative embellishments. As people prospered, they changed their dwellings. Some people simply modified their homes with these new embellishments, using elements to suggest a specific style. Others built entirely new structures in the current fashion. These would be termed "styled"--as opposed to the traditional or "vernacular"--buildings as they exhibited a conscious attempt at being fashionable.

Architects did not exist in the modern sense of the profession as yet. Carpenters and trained builders, who sometimes were slaves, were responsible for the design and construction of houses. They utilized architectural handbooks and pattern books. Aesthetic considerations began to be at least as important as functional ones.

Georgia and the South generally were behind the rest of the nation in adopting new styles. It took longer for a national style to reach here, if it ever did; and some styles, such as the Gothic Revival, had only minimal impact on the Southern architectural scene. It can be said that the geographic distribution of styles in Georgia prior to about 1860 was based on patterns of settlement; and Georgia's patterns of settlement were somewhat different from the rest of the nation.

Much of Georgia before the Civil War was sparsely settled frontier; parts were not even opened until after the Creek and Cherokee land cessions of the 1820s and early 1830s. As settlement progressed north and westward across the state in the nineteenth century, more and more houses were built reflecting the national style trends. The newer national styles were built by the newer settlers, or in the densely populated areas where educated and more widely traveled people lived.

Professionally trained architects began working in Georgia early in the 1800s, mostly in the coastal area and below the fall

line. As with the rest of the nation, the emphasis was first on public buildings and the homes of the wealthy.

However, the majority of houses continued to be designed and constructed by carpenter-builders who made good use of the many carpenter's guides and pattern books. Asher Benjamin was the first to write an architectural handbook specifically for the American scene, adapting building techniques and designs to the new environment. These books spread national styles quicker throughout the entire country. Harper's Weekly and Godey's Lady's Book also carried the plans of houses in fashion at the time.

The concept of style, as applied in architecture, is difficult to define. "It is an attempt by an architect to express a point of view or a set of relationships," is one definition offered by an architecture historian. However, it is not as important to be able to classify a building with a style name as it is to learn to see those visible characteristics that are used in combination to create a 'style.'

Styles have a natural life; some succeed and are widely accepted, while others disappear quickly. They grow in popularity and evolve in the process, so that early examples often appear quite different from later ones. Styles also become diluted, especially in those buildings designed by non-architects. Some houses are such combinations of style elements that they can only be termed eclectic. Also, styles are continually being revived, which was the norm during the early twentieth century.

Keep in mind, however, that pure representations of each American architectural style might not be found here in Georgia. Some houses were built in combinations of several styles. Others have had alterations which obscure their original style. However, just because a structure does not fit a category exactly does not mean it is not significant or important to your community. Buildings do not exist in a vacuum. Interpreting their relationship to the total environment is an important part of obtaining an understanding of the local community.

In addition to the material presented here, any of the guides to identifying architectural styles listed in the Resource section will prove helpful in classifying structures and in identifying architectural elements appearing on houses in your community. Again, it is not as important to be able to classify a building as a particular style type as it is to be able to understand what the building tells us about its history, its inhabitants, and its importance to the community.

GLOSSARY

TEACHERS: These are terms that you and your students will encounter in this packet of materials. Those that appear in the drawings and are underlined in the text information about the housing styles are given here in capital letters. Other general and important terms dealing with historic preservation and historic buildings have been added as well.

Architectural Style: the pattern of expression, execution, or design of buildings in a particular period of development; also used in the sense of 'type': a class, group, etc. having common characteristics

Architecture: the science, art, or profession of designing and constructing buildings

BARGEBOARD: a board which hangs from the projecting end of a roof, often elaborately carved and ornamented

CAPITAL: the uppermost part of a column or pilaster

CHINKING: material used for filling in between logs in a wall

CLAPBOARD: a board for siding, commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped, with the grain running lengthwise; thicker along the lower edge than along the upper

COLUMN: a vertical support. In classical architecture, the column has three parts, base, shaft, and capital

CORBEL: in masonry, a projection or one of a series of projections, each stepped progressively farther forward with height; anchored in a wall, story, column, or chimney

Corinthian Capital: a classical order distinguished by the bell-shaped capitals which are ornamented with volutes and two rows of acanthus leaves

CORNICE: the uppermost, projecting part of an entablature, or horizontal area at the top of the wall where the roof joins

DENTIL: one of a band, or row, of small, square, tooth-like blocks affixed to the cornice

DORIC CAPITAL: a classical order most readily distinguished by its simple, unornamented capitals

DORMER: a structure projecting from a sloping roof usually housing a window or ventilating louver

ENTABLATURE: the horizontal part of a classical order, above the columns or pilasters. It always has three parts, the topmost part being the cornice

FACADE: the front or principal side of a building

FANLIGHT: a semi-circular or semi-elliptical window over a door

GABLE ROOF: a peaked roof, sloping on two sides

GINGERBREAD: pierced curvilinear ornament made with a jig saw or a scroll saw

HIPPED ROOF: a roof with slopes on all four sides

Historic Preservation: the use and understanding of historic buildings, sites, structures, objects, and districts as functioning parts of today's environment which can enrich and strengthen community life and help present generations understand the past

IONIC ORDER: a classical order distinguished by a capital with spiral scrolls, called volutes

LIGHT: a section of a window

LINTEL: a horizontal member over a window

NATIONAL REGISTER OF HISTORIC PLACES: the federal government's official list of historic buildings, sites, structures, objects, and districts worthy of preservation

PEDIMENT: a triangular surface used ornamentally over doors or windows

PIER: a column designed to support a concentrated load

PILASTER: decorative features that imitate engaged (attached) piers or columns but are not supporting structures; may be constructed as a projection of the wall itself or attached

PORTICO: a porch consisting of a roof supported by columns

RAFTER: part of the frame for a wooden roof, sloping down from the ridge

Reconstruction: the act or process of reproducing by new construction that exact form or detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time

Renovation: the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use, while preserving those portions or features of the property which are significant to its historical, architectural and cultural values

Restoration: the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work

SASH: a window frame that opens by sliding up or down

SHED: a lean-to roof; also the room created by the lean-to

SIDELIGHT: a framed area of fixed glass alongside a door or window opening

STUCCO: an outside covering of portland cement, lime and sand mixture with water

TRANSOM: a horizontal glass area over a door or a window

WEATHERBOARD: a type of wood siding commonly used in the early U.S.A. as an exterior covering on a building of frame construction; overlapped as clapboards, except lower edge of board has a channel into which the one underneath fits

Suggested VOCABULARY LIST

cottage	chinking	dormer
cabin	breezeway	foundation
dog-trot	notching	pier
pen		
loft	post	settler
gable roof	clapboard	pioneer
architecture	replica	
style	renovation	
preservation	restoration	
facade	column	fanlight
symmetry	pilaster	sidelight
dentil	capital	sash window
lintel	pediment	
entablature	Doric	portico
cornice	Ionic	porch
stucco	Corinthian	veranda
bargeboard	gingerbread	hipped roof
brackets	scroll saw	shed porch

NOTE: These were grouped by like terms. Use at your discretion.

INTRODUCTORY ACTIVITIES

Learning to appreciate the built environment will entail being able to make sense out of what one sees. Buildings are combinations of discrete elements which, when viewed as a whole, can produce a distinct architectural style. Learning to "read" a building, therefore, involves learning to see its parts, its details. Buildings are made up of lines, shapes, textures, colors, and rhythms.

The following activities are given as ways to help students focus on details, to become visually literate. Which ones used are up to the teacher's discretion. Many are included in the art curriculum, or may be in your "bag of tricks," ready to be pulled out for those odd ten-minute periods.

Objectives are given in parentheses at the beginning of each activity. In some cases they are very broad. They are not written in behavioral terms.

1. OBSERVATIONS (to develop verbal skills as well as visual skills)

   Have students look carefully around the room, concentrating on its details for several minutes. Then ask specific questions. What color are the walls? What is over the bookcase? A variation would be to have each student make one statement about the room. The group's sentences add up to a composite picture. This activity can be done anywhere.

2. LISTING FROM MEMORY (to strengthen visual memory and recall; to improve perception)

   Ask students to list items in the room, without looking. Give a short time limit. Ask each student to name one item from their list. Other such lists could be of things in the hall, the cafeteria, those seen on the way to school, etc. Or, show a trayful of objects to students. Let them observe them for about ten or fifteen seconds, then cover the tray. Have students write down individually all they remember. Compare lists.

3. SCRUTINY (to improve ability to notice details and changes in the environment)

   When students are out of the room, change something. Ask, "What's new?" This could be done while students are in the room and you draw something on the board, and then change it. OR change something on your person--put on a necklace, remove a pin, etc. OR, place objects on a tray, have students look away and change something. OR, group students and let each one of the group have a turn to change an item in a collection.

4. THE SEEING EYE (to improve ability to focus on details; to look for specific details)

   Have each student take a piece of paper and roll it up lengthways. Let them take turns describing what they see through their "Seeing Eyes." This could be in a picture, outside, on a building, etc. Also, you could specify a certain color, or shape, or design. This could also be done in pairs.

5. "I AM AWARE PAIRS" (to improve listening habits; to improve visual perception; to improve descriptive vocabulary; to foster the ability to perceive what is unique in the environment)

Pair students. One student begins by carefully telling the other all that he/she sees in the environment. ("I'm aware of ruffled curtains in a window," or "I am aware of a brown spotted dog," etc.) After about five minutes, call time and have the students switch roles. The one not describing should be listening, not talking or asking questions.

6. LINES (to improve visual perception)

Ask, where do you see lines? First, look in the classroom. Describe the lines--fat lines, wavy lines, angular, etc. Then go on a "Line Hunt." Assign certain types of lines to students and have them list or tell where they find them. Or, students could make a sketch of their type of line in its environment. For example, straight lines, also parallel and perpendicular lines, are found in brick construction. The student would sketch a section of the brickss, and other places where his/her line is found.

7. LINE TRACINGS (to develop perception of lines and shapes as they are used in architecture; to develop the concepts of architectural rhythm and symmetry)

Have students bring in pictures of buildings. Then have them choose a crayon whose color will contrast with the pictured building. Trace over the lines. NOTE: This will also show the building's shapes and rhythms, and make balance and symmetry more apparent. [See Activities 9, 10 and 11.]

8. LINE DRAWINGS (to improve ability to focus on details)

More than just drawing something, this is drawing an entire object <u>without</u> lifting the pencil. (These are also called contour drawings.) The student must look frequently at the object, and focus on the details.

9. SHAPES (to improve ability to see shapes within different dimensional representations)

All things, even people, are made of shapes. (This activity obviously correlates with the math curriculum.) Which shapes are found in buildings? Use the classroom or pictures or real buildings to find shapes. Students could use their "Seeing Eyes" to really focus on a specific shape. Try to construct a specific building from either two-dimensional or three-dimensional shapes. Reproducing a row of buildings or a specific block in your community could be titled, "A Shape-scape" rather than a landscape.

10. BALANCE AND SYMMETRY (to develop an awareness of the concept of symmetry; to apply the concept of symmetry and balance to the built environment)

NOTE: This concept is abstract and will require concrete examples. A good starting point is the human body. Have students draw an imaginary line down their bodies and talk about what is on each side. Football goalposts, bridges, towers, swingsets, and things in nature--leaves, some trees--are symmetrical. Look for and point out symmetrical and asymmetrical elements in the environment.

One activity would be to create Symmetrical Sculptures using toothpicks and pieces of styrofoam or soaked and softened beans. OR, draw one vertical line through a picture of a building to determine bilateral symmetry. OR, cut pictures from magazines of faces, trees, houses. Cut these in half and paste one half on a piece of drawing paper. Have the student draw the other half.

11. RHYTHMS (to develop an awareness of the concept of rhythms in architecture; to increase perception of architectural rhythms)

Repetition of architectural elements creates rhythm in a building's facade. Rhythm may be regular or irregular. It may be alternating, progressive or flowing. It is the rhythm of the placement of architectural elements that draws our eyes across, or up and down, a building's facade. Think of a building with archways, or one with many stories.

The placement of windows and doors, as well as the use of columns, pilasters or other decorative embellishments, contribute to a building's rhythm. See the Greek Revival style example in this packet, the Old Governor's Mansion. We could describe the rhythm created by the windows and door as 2-3-2. Note how the placement of the Ionic columns and Doric pilasters add to the rhythm.

The LINE TRACINGS in Activity 7 will be a good starting point. Try describing the rhythms using words or sounds; e.g., window-wall-column-window-wall-column, or zip (wall)-zap (window)-zoup (column), etc. Ask students to point out rhythms they see in the environment, both the built (and man-made) and the natural. One place to look might be in clothing designs. Some animals' coloration have rhythm; e.g., the coral snake, a bumble bee, fish.

12. TEXTURES (to increase awareness and enjoyment of textures in the environment)

Diversity of textures makes for an interesting environment. Ask students to name different textures they see inside the classroom, or on the schoolhouse facade, etc. Do texture rubbings of different building materials. Students may find that examples of the same material, such as wood or brick, have different texture patterns. One idea for a project might be to make a display of texture rubbings from just one type of building material. Or, have students draw a building and make texture rubbings of materials that would be used to construct that portion of the building. For example, rub over bricks and add in lines with a contrasting crayon color for the mortar, or rub over raised wood grain for wooden clapboards.

13. THE MIRROR GAME (to increase observation skills; to encourage creativity)

This should first be done as a whole class activity. You (and then students you choose) stand in front of the class. Whatever movements you make should be mirrored by the students. You may have to point out that students should not reverse sides; i.e., what you do with your right, they do with their left.) Move slowly, using all parts of the body, even changing facial expressions. When students have the idea, pair them up, with A being the mirror and B being the initiator. Be sure to set a time when they switch roles. A variation which will really encourage careful observation would be to have the "mirror" do the exact opposite of the "initiator."

14. MENTAL MAPS (to heighten awareness of the built environment and the relationships between structures; to heighten awareness of how much is not "seen") A bird's-eye perspective works best with this activity.

Have students draw from memory the area around the school and include any other buildings which hold significance for them. Suggest that the students include their favorite spots. Drawing an example on the board will be helpful. OR, have students draw their neighborhoods with their own homes and other important buildings.

Then take the maps outside and compare them with the real world. Ask how are their maps different? If they drew their home environment, ask them to share what they discovered was different in reality.

15. TIME AND AGE (to prepare students for learning about time and the relativity of time; and about the differnce between modern or "new" objects and primitive or "old" objects)

Ask the students to describe the differences in age between classmates or family members including the differences between young and old. Have them identify the characteristics of people that are young, and people that are old, buildings that are young and that are old, etc.

General topics such as transportation and communication can be useful in discussing and describing the differences in new and old objects. This may be done using actual objects or photographs.

16. WHAT DO YOU KNOW? (to focus attention on what is known already; to stimulate interest in this activity packet)

Students may surprise you in the amount they already know about the built environment. Lead a discussion about old buildings. Use the information included in the Introductory material for your background.

Questions can include: How can you tell if a building is old? What can you learn from a building? Is a new building better than an old one? Why should we fix up old buildings? Is every building important? How? Why? Why do buildings change style? What kind of houses did Georgia's settlers live in? What kind of houses did the early residents in our town have? Do we have any historic buildings or houses in our community?

EXTENSION AND FOLLOW-UP ACTIVITIES

NOTE: These are suggestions for teachers. They are generally listed from those which require the least amount of teacher preparation and gathering of materials to those which will require quite a lot.

It is not important which one, or ones, you choose as much as it is that you plan some sort of culminating activity that will be publicly displayed. It is essential to show the students that they can make an important contribution to increasing the appreciation of the architectural treasures of their community.

Suggestions for the display of projects:

a. Ask the branch library to display the drawings, or projects.
b. Ask merchants to post the projects (drawings, letters, etc.) in store windows.
c. Contact the newspaper and suggest that they write a feature.
d. Arrange for the students to appear on the local news.
e. Bring the material to a City Council meeting.
f. Loan the exhibit to the Landmarks Commission.
g. Organize a local history day for your school for the students to display their projects for the community. It could be called Heritage Day too.
h. Make a display for a PTA program. Better yet, have the students share their projects as the program!

1. Younger, less capable students do class projects. Older, more capable do individual projects involving individual research.

   Make a scrapbook, or mural, of the community, or the area your class studied. Newspaper articles about the community could be gathered for several weeks, or during the school year. Timelines would be good to include. Also, maps and charts of what kind of buildings are in your community, etc.

2. CREATIVE THINKING: Use these as ideas for creative writing <u>after</u> you have used them as discussion starters.

   (1) What if a house could talk. What would you ask it? What would it say? Set up a dialogue between an old house and the people who live in it; or between an old house and a new house.
   (2) You discover a time capsule from 100 years ago. What is in it? What would you put in a time capsule for people to open 100 years from now that will tell them how you lived?
   (3) What if you woke up and it was 100 years ago? What five things would you do differently?

3. THEN AND NOW (comparison of structures and neighborhoods): This takes finding out if your local historical association or library has some old photographs of your area. Postcards will do as well. Contact long-time residents to see if they can loan you some photos. Students can compare these with photographs of the same site taken recently by you or members of your class. An on-site visit would be more interesting, and would involve the students

more fully; but this activity can be done wholly within the classroom.

Important things that can be learned from this type of comparison:

a) buildings have a history: commercial buildings can be used for different purposes as the community or the economy changes
b) houses get altered with a room added or a porch removed
c) neighborhoods change over time
d) each generation uses land and space in different ways (space for a grocery may now be for parking.)

4. ADOPT A BUILDING-1: Perhaps the students will want to choose their own home or the school for this activity. Have students describe their building, either verbally or with a drawing. Tell what is unique about it.

5. ADOPT A BUILDING-2: This could be a class or a group project. Choose a building nearby the school. Measure it, draw it, photograph it, research it, interview its occupants, etc.

6. THE MUSEUM I LIVE IN: Do the same activities as #4 and #5 for the student's own residence. This could include a lifestyle/ construction comparison with their house and some historical structure (either one in local area or one in "Famous Georgians and Their Homes" materials).

7. If you want to examine the construction and design of houses, try this. Cut out and put together three-dimensional models of two houses: a steep-roofed Victorian with gingerbread trim and a low ranch-style house. (There are several books of 'cut & assemble' houses published by Dover for model train owners. See Resources.)

8. Interview older residents of community, or residents of older buildings. They could be invited into the classroom too.

9. JUST LOOKING: As you take the students on a walk anywhere suggest that they look at the buildings they see and point out anything they think is interesting. Often a discovery on one house or building will lead to a similar discovery on another structure. Perhaps the teacher will need to break the ice by making an initial discovery or two.

   The purpose of this activity is not to involve students in historical research. It is to develop a preliminary skill--the ability to see architectural details. It is an exercise in visual literacy.

10. FIELD TRIPS: If you are able to visit one of the houses from this unit, take advantage of the opportunity. Students can make comparisons and test out their memory. If none of the houses mentioned is nearby enough for you to schedule a visit, then utilize the resources of your community. This is actually the purpose of this unit: to begin to "see" one's surroundings.

    a. Plan to have the field trip about a week after the initial program. Walk in the vicinity of the school if possible, so you can return easily and spend more time looking.

b. Take along some equipment: polaroid camera, tape recorder, sketchpads, paper and crayons for rubbings, etc.
c. When you are on the street, enlarge the discussion to include the concepts of context and neighborhood compatability. Useful questions: "What would this house look like in another area? all by itself? Do you like the way this Victorian cottage goes with that tall apartment building? How do you like this parking lot where it is? What used to be here?"

WHAT TO DO ON THE FIELD TRIP:

(NOTE: These activities will require some preparatory work on the teacher's part.)

(1) TREASURE HUNT: have the students look for details and architectural elements they saw in classroom lessons. It is much easier for them to find details than to try to have them find entire buildings. Bring "Seeing Eyes."

(2) SCAVENGER HUNT: sketch or photograph a number of architectural details; reproduce and hand out to teams of students. Students are turned loose in community to find all the details on their sheets, jotting down the address of the building where each detail was found. The first team to finish wins a prize. The competitive aspect of the assignment simply provides additional motivation. If each drawing or photo is labeled with a description of the detail, the students will also begin to learn architectural terminology. This activity, like (1) TREASURE HUNT, is a good way to build the habit of looking for detail.

(3) SEEK AND FIND: You may want to focus on just one <u>element</u> of architectural detailing or one <u>feature</u>: windows, doors, chimneys, porches, fences, etc. OR, to concentrate on one <u>type of material</u>, such as iron for fences, or slate roofs, or shingle designs found in gables or front facade of Victorian houses.

Have the students find as many different, or same, examples of what you have decided to focus on. This will require your scouting out the location so you can help the students.

11. SCAVENGER HUNT CONTEST: Devise a contest for other grades in your school, or other schools, or the whole community (get it published). Give architectural details of downtown or community buildings and have people identify the building.

12. Devise a walking tour, complete with maps and descriptions of houses or buildings to see. See <u>The Mystery Tour</u>. Advanced students could research and write this.

RESOURCES

Books on identifying ARCHITECTURAL STYLES (also providing background)

Blumenson, John. J. G. Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945. Nashville, TN: American Association for State and Local History, 1977.

Devlin, Harry. To Grandfather's House We Go: A Roadside Tour of American Homes. Parent's Magazine Press, New York, 1967.

McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 1984.

McKee, Harley J. Amateur's Guide to Terms Commonly Used in Describing Historic Buildings. The Landmark Society of Western New York, 123 Fitzhugh Street, Rochester, NY 14608.

Noble, Allen G. Wood, Brick, and Stone: The North American Settlement Landscape, Volume I: Houses. Amherst: The University of Massachusetts Press, 1984.

Poppeliers, John C., Chambers, S. Allen, Jr., and Schwartz, Nancy B. What Style Is It? Washington, D.C.: The Preservation Press, 1983.

Smith, A. G. The American House: Styles of Architecture. Coloring book. New York: Dover Publications, Inc., 1983.

Whiffen, Marcus. American Architecture Since 1780: A Guide to the Styles. Cambridge: The M.I.T. Press, 1981.

BUILT ENVIRONMENT EDUCATION

American Institute of Architects. Built Environment. Washington: The American Institute of Architects, 1977.

Includes some objectives, sample activities, suggestions for where you can find help locally, and identifies material resources. Other books by the AIA may be helpful.

Balaban, Richard C. and Alison Igo St. Clair. The Mystery Tour: Exploring the Designed Environment with Children. The Preservation Press of the National Trust for Historic Preservation in the United States, 1978.

Creates an awareness and sensitivity to the design environment, introducing students at the same time to its historical aspects. For teachers who are serious about getting their students out of the classroom and into the streets, into the touchable and very knowable world that man has built around himself and his children.

Caldwell, Pamela J. A Teacher's Guide to Preservation-Related Materials: A Select Guide to Education Index Articles. Washington, D.C.: National Trust for Historic Preservation, 1976.

This excellent bibliography includes subject headings for archaeology, community study, environmental awareness, and local history. The articles describe projects suitable for elementary students through college age. Teachers armed with this bibliography and a few hours in a good education library will find more ideas than they can use.

Cviganovic, Serge and Galila Spero. Streets. Convent Station, NJ: Harwell Associates, 1976.

Streets was written in hopes of teaching children why streets look the way they do and how they got that way.

Downing, Andrew Jackson. The Architecture of Country Houses. Dover Publications, 1969.

This is a reprint of the 1850 book. Shows both house plans and exteriors of houses of the time. Downing was an important influence on architecture in the nineteenth century.

Educational Facilities Laboratories. Learning About the Built Environment. New York: Educational Facilities Laboratories, Inc., 1974.

A catalogue of resources for teachers and students. It may be the most comprehensive compilation on this subject and could save teachers hours of time researching book titles, games, or programs to use themselves or in their classrooms.

Eriksen, Aase. "Learning About the Built Environment." The National Elementary Principal 55: March/April 1976, 36-41.

Excellent background article on the subject.

Gillon, Edmund V., Jr. Cut & Assemble Victorian Houses. New York: Dover Publications, Inc., 1979.

Four full-color buildings to cut out and assemble. In H-O scale for model railroad buffs. Some background information.

Leclere, Daniel C. Architecture as a Primary Source for Social Studies. How to Do It Series, Series 2, No. 5, National Council for Social Studies, 1978.

Designed for elementary and secondary use in Social Studies, this guide provides activities for learning the basic elements and the history of architecture. Students investigate buildings and class activities help students understand elements such as shape and form and texture.

Lewis, Daniel. The Victorian House Coloring Book. New York: Dover Publications, Inc., 1980.

Each page gives information about a different room in a Victorian house.

Simon, Seymour. A Building on Your Street. New York: Holiday House, Inc., 1973.

This book shows the reader how to find out about buildings on a street by working the way a scientist does. Fantastic illustrations.

Sullivan, George. Understanding Architecture. New York: Frederick Warner & Co., Inc., 1971.

Trogler, George E. Beginning Experiences in Architecture: A Guide for the Elementary School Teacher. New York: Van Nostrand Reinhold Company, 1972.

Walker, Dee Ann. A Children's Bibliography. Washington D.C.: National Trust for Historic Preservation, 1976.

This eight-page bibliography has an annotated list of both fiction and non-fiction materials for students age five and up. Although the titles were chosen for education in historic preservation, many of the books selected are appropriate for other uses as well.

Weitzman, David. My Backyard History Book. Boston: Little, Brown and Company, 1975.

This book has lots of good ideas for projects dealing with the built environment scattered throughout. A good resource for ideas for hands-on projects relating to history. In the Brown Paper School series.

JOURNAL ARTICLES

Chethik, Beverly. "Dot-to-Dot Buildings." Teacher 94: 111, November 1976.

An exercise to introduce children to an historic building or to reinforce what they have already seen. The building is drawn with certain details missing. The picture can then be completed when children connect the numbered dots.

Huck, Richard A. "An Urban Neighborhood Project for Grade School and High School Students." The Journal of Geography 74: 336-42, September 1975.

Students learn about their local community through a survey of neighborhood businesses. Sample questionnaire included, pitfalls to avoid.

Saunders, Deborah. "Window Watchers." Learning 6: 28, April 1978.

A suggestion for a learning center which would increase a child's power of observation. Children are asked questions based on what they see when gazing out the window. Ten sample questions are included.

Sauvain, Philip. "Doorstep Study." The Times Educational Supplement. 3187: 41, July 2 1976.

A method of studying the history of a specific street using firsthand field observation, aerial photographs, old maps, and

directories. Students examine buildings, street furniture, and old photographs, and the results of their work can serve as a valuable archive for the future.

Seskin, Jane. "Project: Adventure in a City Neighborhood." Instructor 87: 55, May 1978.
A special project called "I Live in the City" which introduces the child to his or her neighborhood. Students make their own notebook which has pages for them to respond to questions. The author has included more than 25 starter questions and activities.

Sorgman, Margo I., Marylou R. Sorenson, and Marilyn Johnston. "Sidewalks that Never End: An Interdisciplinary Approach to Learning." Language Arts 54: 408-10, April 1977.

Stranix, Edward and Michael Fleishman. "City Streets: Outdoor Classrooms." Teacher 95: 87-8, October 1977.
Armed with metersticks, tape recorders and cameras, students explore streets as an extension of reading and math classes. 18 "City Street" activities are described.

Wolfe, Rinna. "Houses teach reading." Instructor 84:120, March 1975.
A method of humanizing a building. Students "adopt" a house, sketch it, and then write a story or poem about it. The children then share their work with the occupants.

CONTACTS:

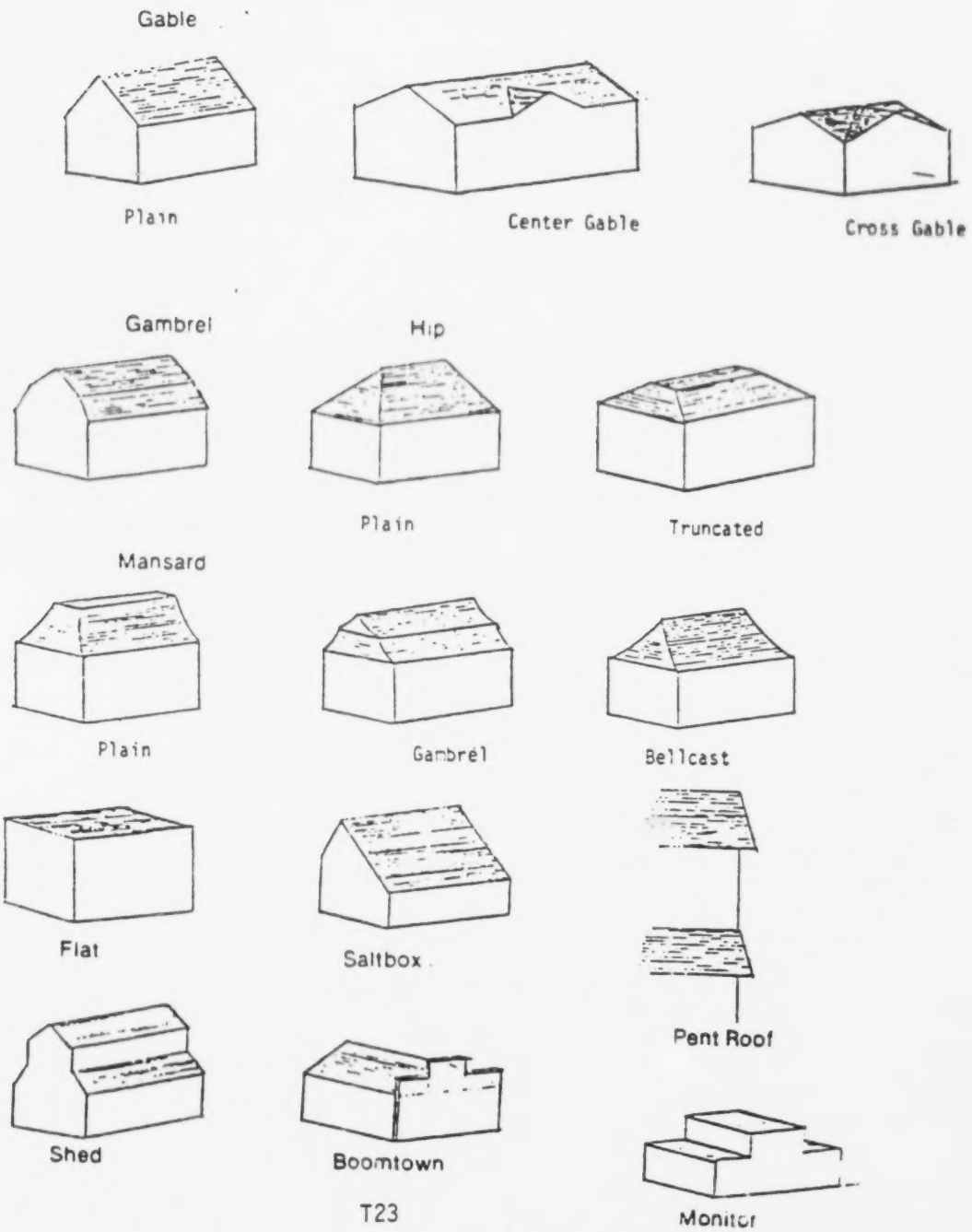
State Historic Preservation Office, Atlanta
Georgia Trust for Historic Preservation, Atlanta
Georgia Historical Association, Savannah
Local Historical Societies [town, city, county, region]
Local Historic Preservation groups
Regional Planning Commission--Preservation planners
Architects
Librarians
Local Museum curators
Universities or colleges--history, geography, art, historic preservation, or other appropriate departments
Other community resource people
Newspapers

NOTES

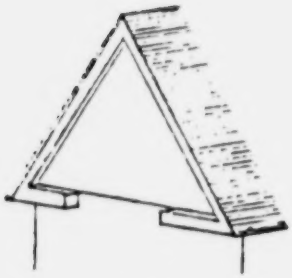
Credits: Historic Preservation Handbook. Atlanta, Georgia: Department of Natural Resources, 1974.

Historic Site Assessment Handbook. Sumter, South Carolina: Santee-Wateree Regional Council, n.d.

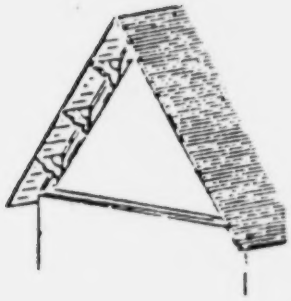
Roof Type



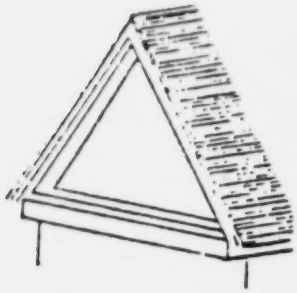
Roof Trim



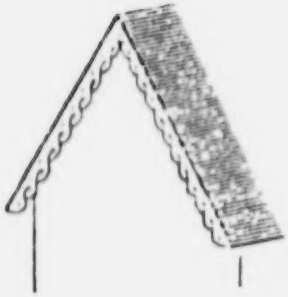
Gable with Boxed Cornice and Returns



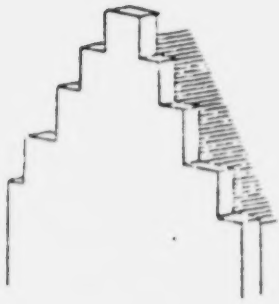
Gable with Brackets



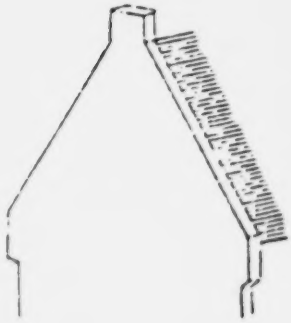
Cornice Boxed Pedimented



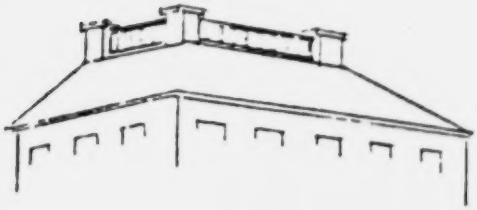
Bargeboard



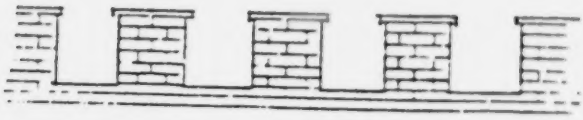
Stepped Gable



Parapet Gable



Peck (Widow Walk)



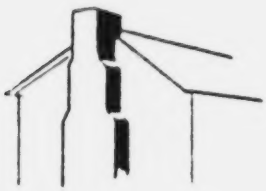
Battlements

T24

Chimney

Location

Internal End

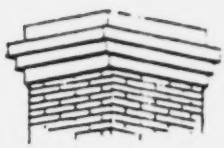


External End

Central

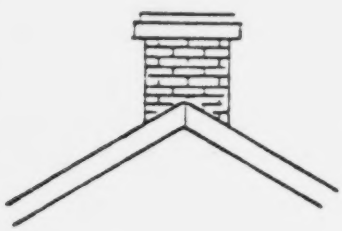
Central Double

Plain

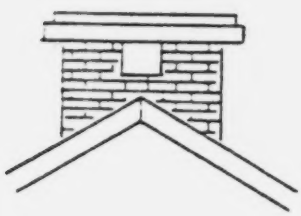


Corbeled

Flue Design



Single



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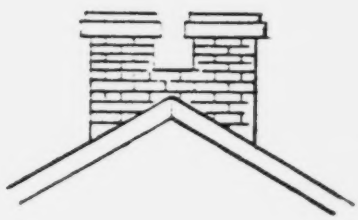

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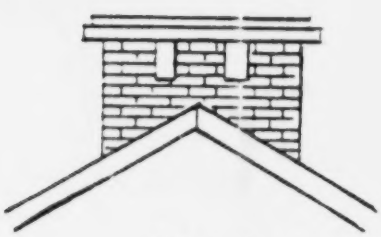
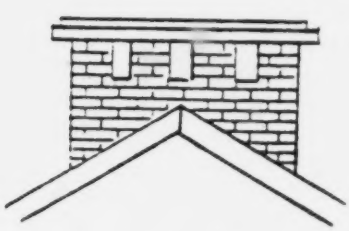
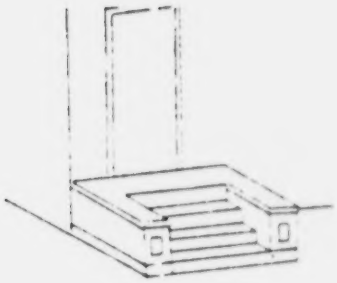


Pierced

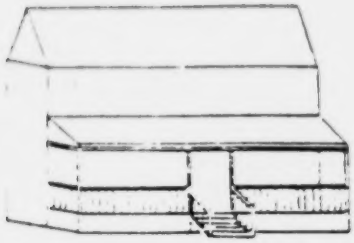


Jointed

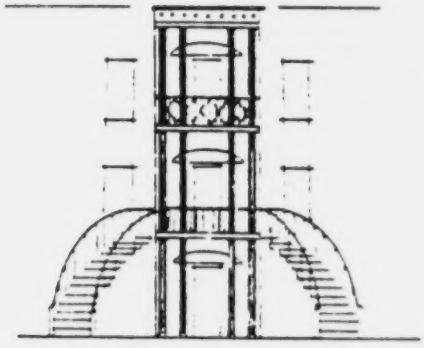
PORCHES



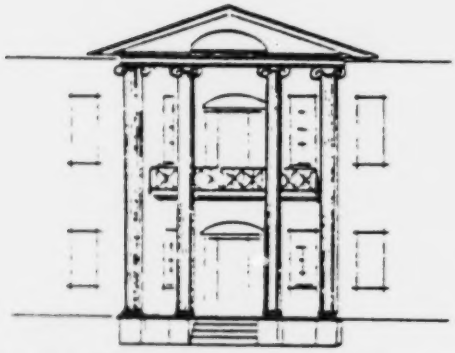
Stoop



Shed Porch

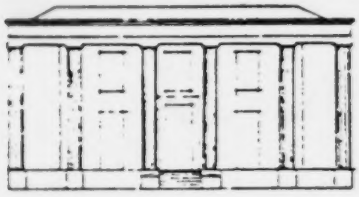


Central Triple (or Double) Portico
(Separate Columns for Each Floor Level)

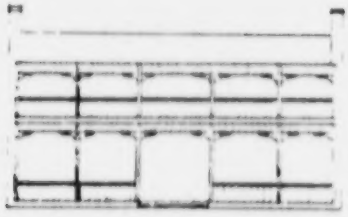


Central Two Story Portico (Continuous Columns Spanning Two Stories)

Central One Story Portico

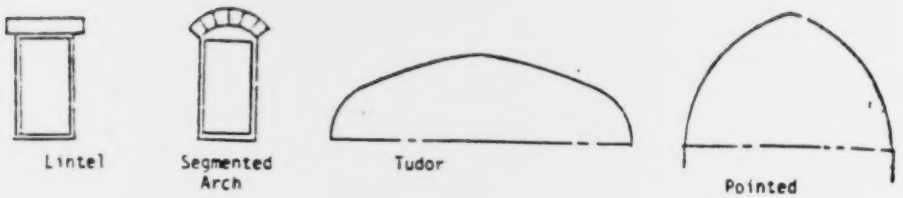


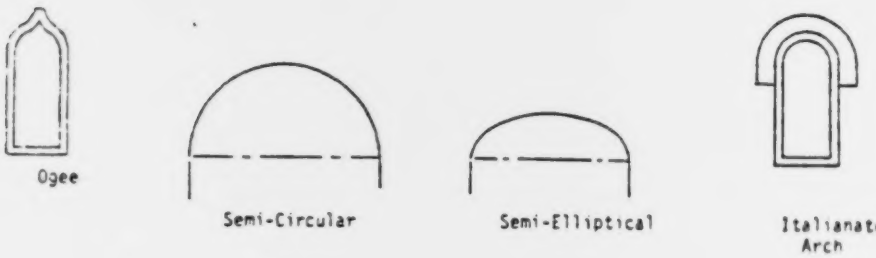
Full-Width Two Story Portico

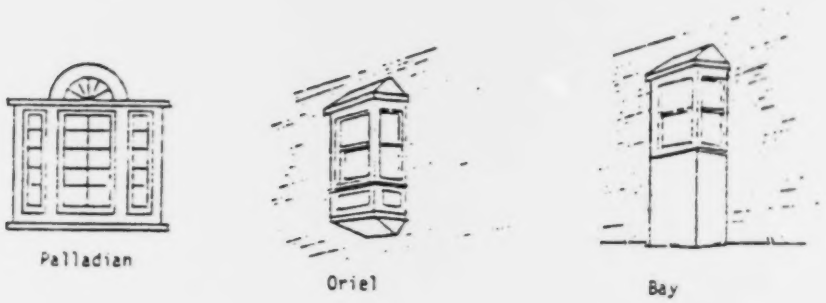


Double Veranda with Gingerbread Trim

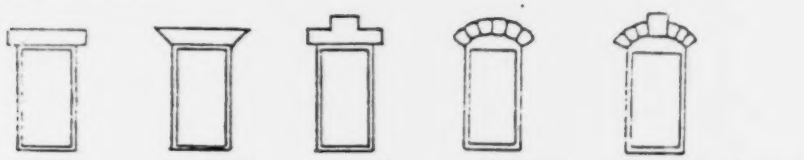
Window Design

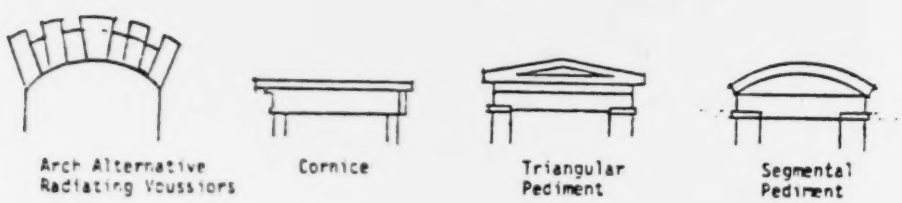






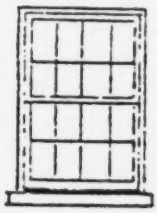
Trim on Window



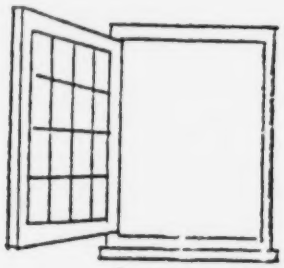


Window

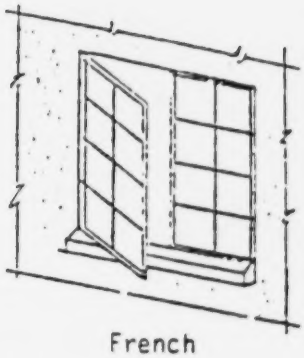
Method of Operation



Sash

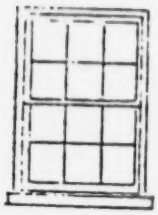


Casement Window
(Swinging in or out)

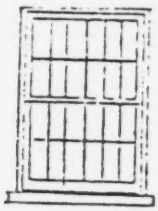


French

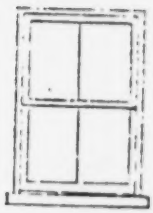
Window Pane Configuration



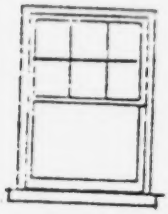
6 over 6



12 over 12

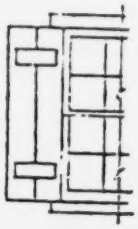


2 over 2

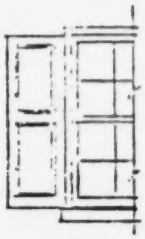


6 over 1

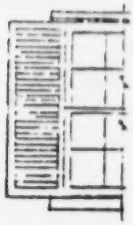
Shutters



Vertical
Plain

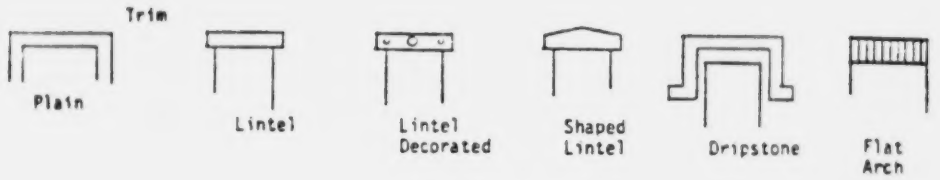


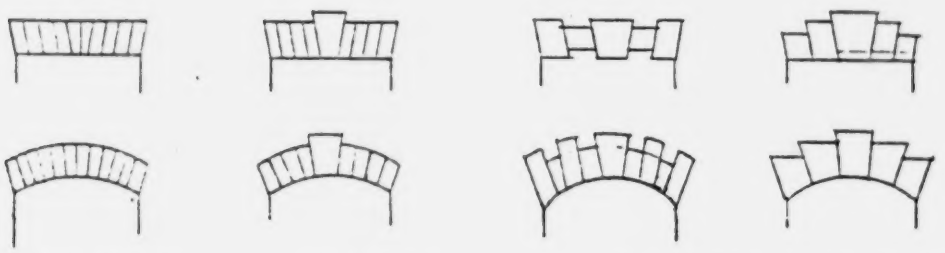
Paneled

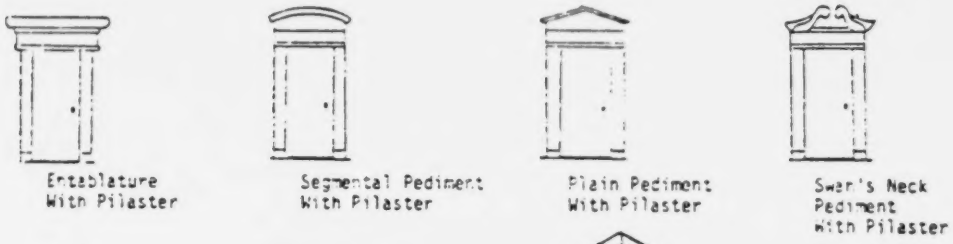


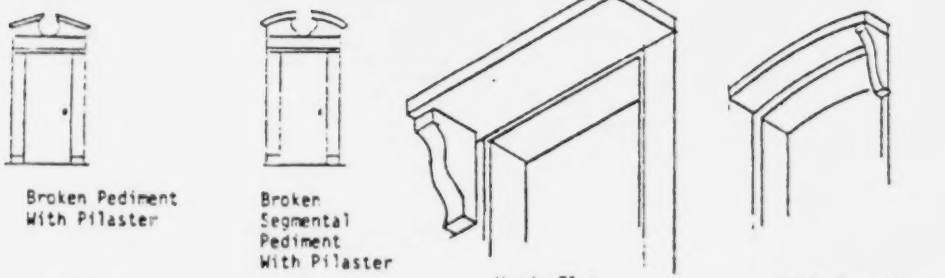
Blind or
Paneled

Doors

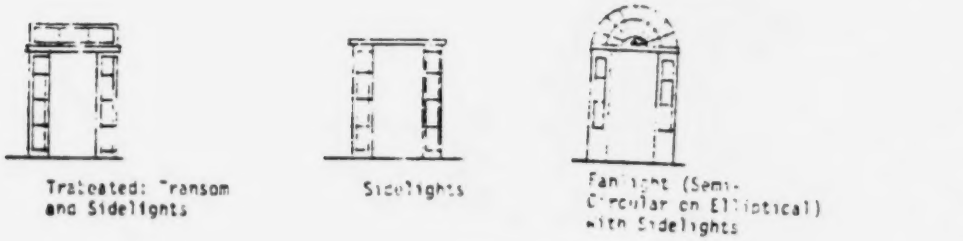

Trim
Plain
Lintel
Lintel Decorated
Shaped Lintel
Dripstone
Flat Arch


Arch Radiating Voussoirs
Arch Radiating Voussoirs with Keystone
Arch Alternating Radiating Voussoirs
Arch Stepped Radiating Voussoirs

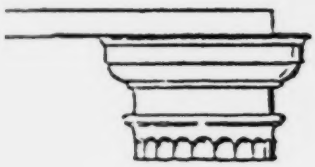

Entablature With Pilaster
Segmental Pediment With Pilaster
Plain Pediment With Pilaster
Swan's Neck Pediment With Pilaster


Broken Pediment With Pilaster
Broken Segmental Pediment With Pilaster
Hood, Flat, Plain or Bracketed
Hood, Curved, Plain or Bracketed

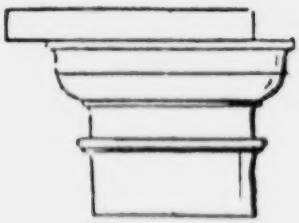
Quoins
Pilaster


Treated: Transom and Sidelights
Sidelights
Fanlight (Semi-Circular or Elliptical) with Sidelights

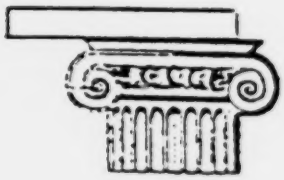
Order



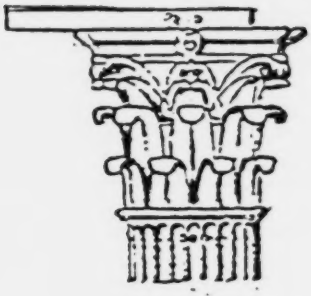
Greek
Doric



Roman Doric



Ionic

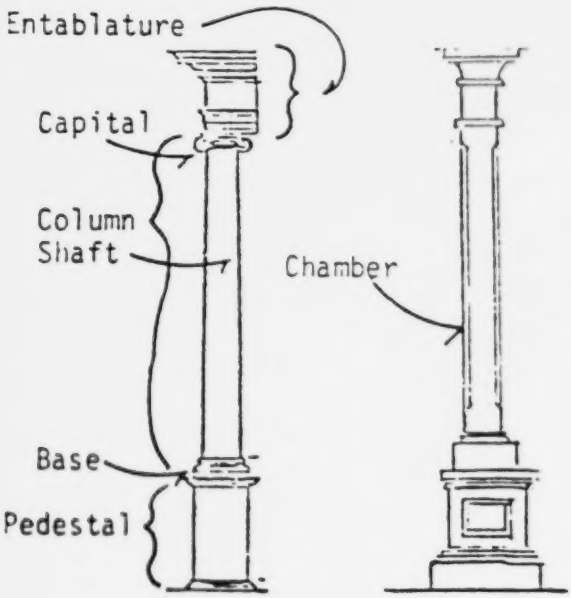


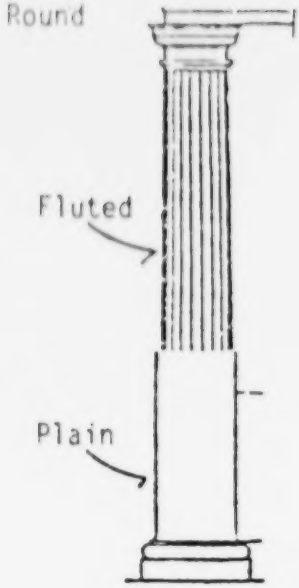
Corinthian

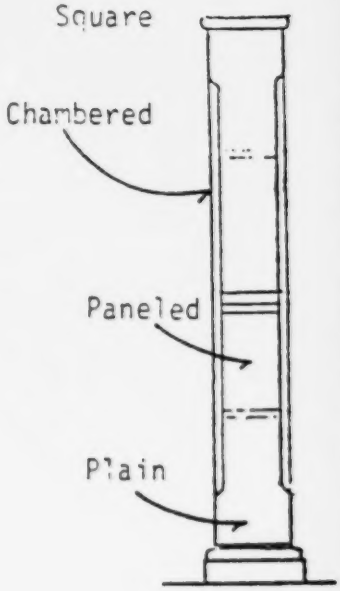
Cushion

Crocketed

Composite







To Students Studying "Famous Georgians and their Homes"

Are you a famous Georgian? You could be one someday, and we would study about your life. We would learn about the important things you did for the people of Georgia, America, and perhaps even the world! We might also study about where you grew up and how you lived, and even learn about the house you lived in.

What can we find out by studying how people lived in the past? What can we learn about people by finding out about the houses they built? How would this information help us today, how could we use it?

Learning about how people lived in the past can help us understand the things they did. Understanding why people do things is almost as important as understanding what they did. It can help us get along with others today. This can also help us in understanding ourselves better.

Learning about the past gives us a sense of our roots, our heritage. It can help us see how we belong and how we fit into the history of our community, our state, and our nation. Then we learn that we are a part of history, and that we can make a difference in the future.

History shows us where we've been and how we got to where we are. We can use this knowledge to understand present-day problems. We can use it to help solve these problems.

Old houses bring history to life. Studying old houses allows us to see the past in 3-D, in three-dimension. It's fun to see first-hand how people actually lived. We can compare the old ways to life today.

In the past, the way people acted often depended on how they thought or felt about the world. We can see this in the ways they built their houses. Also, we can discover how people have changed or stayed the same by looking at their buildings.

In America, some old buildings have been saved and preserved because they are special for some reason. Perhaps they belonged to a famous person, or something especially important happened there. Maybe they were built in a special way--in a particular style of architecture, or with fine workmanship.

The U. S. Government has an official list of these special buildings. It is called the National Register of Historic Places. Georgia has hundreds of houses listed on the National Register already.

Do you know of any houses in your community that are important to the history of your area, or to the state's history? Maybe they are already listed in America's National Register of Historical Places.

Learning about the past is fun. So let's go learn about some famous Georgians and the houses they lived in.

GEORGE WALTON

SIGNER of the DECLARATION of INDEPENDENCE

On July 4th, 1776, a twenty-seven-year-old man from Georgia made history. George Walton was the youngest person to sign his name to the Declaration of Independence. This was an important step in America's fight for freedom from British rule.

George Walton was born in Virginia in 1749. His parents died when he was young, but this did not stop him from making a good life for himself. He worked hard to teach himself to read and write well.

Walton moved to Savannah, Georgia, when he was about twenty years old. There he studied law and quickly became a successful lawyer. He also became quite well known for his outspoken feelings against the British. One thing Walton did was to help start the "Liberty Boys" group in Savannah.

Because Georgia leaders knew about George Walton and his feelings, they chose him to go to Philadelphia for the meeting of the first Continental Congress. Button Gwinnett and Lyman Hall went from Georgia too, and these three were Georgia's signers of the Declaration of Independence. But signing a piece of paper didn't make America free. A war had to be fought.

Walton came back to Georgia and served as a colonel in the state militia. He was wounded and captured by the British, but later released. Walton continued to do all that he could to make America a free country.

And Walton kept right on doing other good things for the people of the new state of Georgia. He was governor twice, served as a judge many times, and as a U. S. Senator once.

George Walton had married Dorothy Camber in 1775 and together they had two sons. He tried to be a rice planter in Savannah, but the crops failed. He then moved his family inland to Augusta. Here he farmed when he wasn't being governor or a judge. Walton died at Meadow Garden on February 2, 1804. He is buried under Signers' Monument, Augusta's tribute to the Georgia signers of the Declaration of Independence.

RAISED COTTAGE - 18TH CENTURY

GEORGE WALTON
1749 - 1804
SIGNER DECLARATION OF INDEPENDENCE

"MEADOW GARDEN"
c. 1780
AUGUSTA

18th CENTURY RAISED COTTAGE

"MEADOW GARDEN" -- Home of GEORGE WALTON -- Augusta

In 1901, the Daughters of the American Revolution (D.A.R.) bought this house to preserve it for future generations of Georgians to visit. WHY WOULD THE D.A.R. WANT TO DO THIS? (1)

It is certain that George Walton lived in this house, but it did not look this way when he did. He lived in the part that is on the left side in the picture. The other part was added after Walton died and the house was owned by the Nelson family.

If you look carefully at the picture, you can see that there is a step down to the left side of the porch. The door here leads into the simple cottage that the Waltons lived in. It had two rooms on the first floor with two rooms over them.

This type of one-and-a-half-story cottage was common both in England and in the northeastern part of America called New England. We call this kind of house a "hall-and-parlor." The parlor was the smaller room. It was used as a bedroom, guest room, and a formal greeting room.

The hall room was somewhat larger than the parlor. It served as the kitchen, dining room, work area, and as an informal "living room." It was not a hall like we think of in our houses today.

Walton was the one who named it "Meadow Garden." CAN YOU THINK OF A REASON WHY HE DID? (2) He probably lived there when he was serving as Governor and rewriting the new state Constitution. You see, on January 2, 1788, Georgia became the fourth state and Augusta was the state capital then.

When the cottage was expanded, the Nelsons added rooms to the right side and a central hallway. This new part had two dormers in the roof for the new second story rooms. WHAT DO YOU THINK DORMERS ARE USED FOR? (3)

There is an easy way to tell that parts of the house were built at different times. The windows in the older part on the left are narrower and have much smaller panes of glass. Compare them to the ones on the right. Glass was hard to make at first, so the panes were always very small.

Houses that belonged to famous people are often listed in the National Register of Historic Places, especially if they look like they did when the famous person lived there. But Walton's house was changed by the addition, and also by the D.A.R. when they restored it in 1901. Some people think a house shouldn't be listed in the National Register if it has been changed. CAN YOU THINK OF ANY REASONS WHY A HOUSE MIGHT BE CHANGED? (4)

But there is another very good reason why Meadow Garden is listed in the National Register. It is an example of the kind of buildings people put up in this area of Augusta. Raised cottages of this type were also built in Savannah. It is called a "raised cottage" because it sits on a high brick foundation. WHAT REASONS CAN YOU THINK OF FOR WHY THE COTTAGE WAS BUILT HIGH OFF THE GROUND? (5)

You can visit Meadow Garden and see for yourself the part George Walton and his family lived in. And you can also see the type of house many people built almost two hundred years ago.

Answers for

"MEADOW GARDEN" -- Home of GEORGE WALTON -- Augusta

1. The D.A.R., Daughters of the American Revolution, is a national organization of patriotic women who want to preserve, or save, historical buildings and artifacts. They are especially concerned with anything dealing with the Revolutionary War period. Since George Walton was one of Georgia's three signers of the Declaration of Independence, preserving his house was important.

2. People often gave their houses and lands a name. Sometimes they picked one that described the area or some things on the property, like Sand Hill, Twelve Oaks or Wren's Nest. Sometimes the owners had sentimental reasons for the names they chose. They named after places they lived in before, like Blythewood, or for ideas they believed in, like Liberty Hall. A lot of houses were just named for the owners, like Bulloch Hall.

3. In a one-and-a-half story house with a side gable roof such as Walton's, dormers were built to give light to the upstairs rooms. Dormers also help create a balance to the facade, and some think they add to the beauty of a house.

   Dormers are built in different shapes and sizes. For example, some have pointed gable tops; people think these look like dog houses. Another kind, with a curved top, is called an "eyebrow" dormer. Have you ever seen one of these peeking out from a roof?

4. One common reason is that there might not have been much study done about that house or that time period. So many years ago people really might not have known the correct way to do it. Or they just might redo it the way they themselves like a house to look! Today we have many good books to tell us how to study an historic building so we can reconstruct it just as it was originally, and skilled craftspeople who can do the work.

   One thing the D.A.R. did was to put the dormer in over Walton's side so the house would look better balanced. Do you think they should have done that?

5. One reason houses were raised was to help keep them cool and dry. In the north, houses were built close to the ground to make them warmer in the winter. But the South was not as cold in the winter; the summer heat and rainy weather were more of a problem. The air circulating under the house helped cool the house. It also kept mold and mildew from rotting the floor beams. Also, raising the foundation protected the house in case a nearby stream or river should flood.

   It was easier to make houses level if the foundation was raised. People simply varied the number and size of the stones they stacked up for the piers.

   Another reason had to do with health. Mosquitos carried malaria and other diseases. Some people believed that mosquitos could not fly as high as these cottages were raised.

   Having a raised house also helped to keep the dust out. Termites couldn't eat the floor beams as easily either.

NANCY HART

REVOLUTIONARY WAR HEROINE

Could a woman capture six men all by herself? Sure, if that woman was Nancy Hart. For many years people did not think it was true, or even that there was such a person as Nancy Hart. But now many people believe it. The graves of those men were found in Elbert County near where Nancy and her husband Benjamin Hart lived.

Nancy Hart was about six feet tall and had fiery red hair, with a hot temper to match. Some say she was cross-eyed, but she was known for her skills in shooting. She was very brave and fought for what she believed in. Nancy was also renowned for her cooking and for her ability in using plants for medicine.

There have been many legends about her spying adventures during the Revolutionary War in Georgia. She helped her friend and neighbor Colonel Elijah Clarke several times. One story tells that she once dressed as a man and went into a British camp at Augusta, acting as if she was crazy. Another time she made a raft of logs and tied them with grape vines. She floated across the Broad River and scouted a British camp. The information she brought back to Clarke helped him plan a battle which the Americans won.

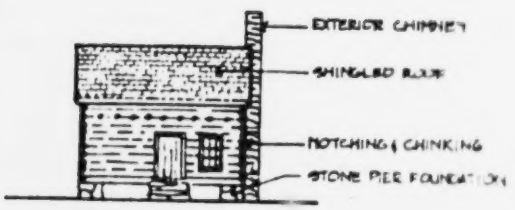
But Nancy Hart's most famous deed was capturing six Tories who came to her one-room cabin. ("Tories" were Americans who took the side of the British.) It was a summer day in 1780 and they came to tease her. The Tories demanded that she cook them a meal.

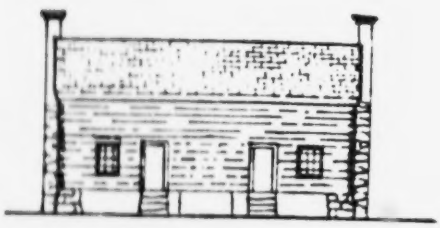
One version of the story goes like this:

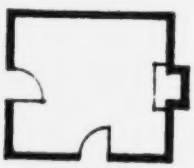
> Nancy stormed about the cabin, cooking up both a big meal and a plan to capture them. Just before mealtime, she sent her daughter Sukey out to get some water from the springhouse. But really Sukey was sent to blow on the conch shell that would bring her father and the neighbors from the fields.
>
> The Tories had been drinking during the long time it took Nancy Hart to cook the turkey dinner. Quietly, Nancy had slipped two of their muskets out through a hole in the chinking of the log cabin. As she was pushing out the third gun, one of the Tories saw her.
>
> Nancy quickly put the gun to her shoulder. She killed one of the men when he charged at her and wounded another who tried rushing her. Since she was cross-eyed the rest of the Tories could not tell whom she was looking at, so they stayed still. Soon her husband and his friends came. They hanged the Tories in a tree in the yard.

Nancy Hart was quite a woman. She has been called the "backwoods heroine of the American Revolution." Hart County, the county seat of Hartwell, and the Nancy Hart Highway are also named for her. These may be the only county, county seat, and road named for a woman in the state of Georgia!

LOG CABINS

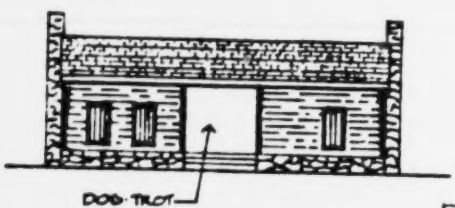




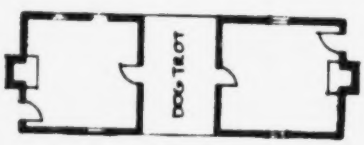


SINGLE PEN

DOUBLE PEN



DOG-TROT



SINGLE PEN CABIN

NANCY HART
c.1735 - c.1830
REVOLUTIONARY
WAR HEROINE

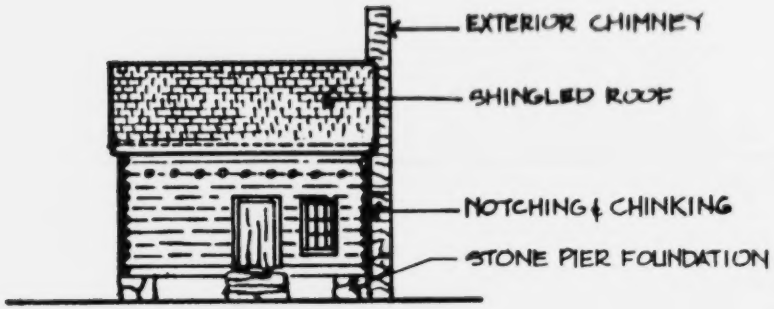
HOMESTEAD
1770 (REPLICA)
HART STATE PARK

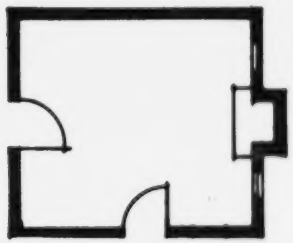
SINGLE PEN CABIN

NANCY HART
c.1735 - c.1830
REVOLUTIONARY WAR HEROINE

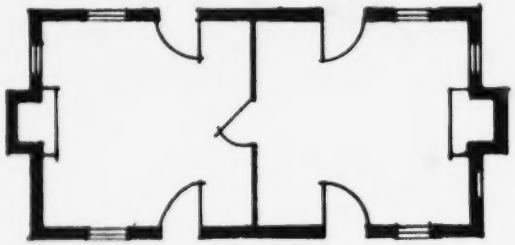
HOMESTEAD
1770 (REPLICA)
HART STATE PARK

LOG CABINS

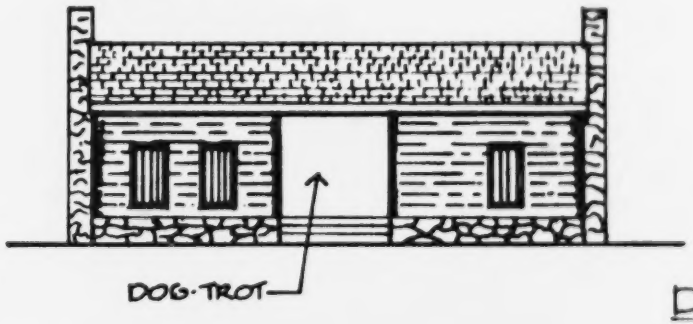




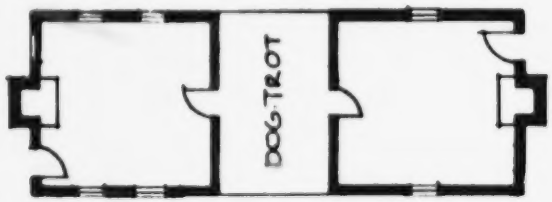
SINGLE PEN



DOUBLE PEN



DOG-TROT



SINGLE PEN CABIN, DOUBLE-PEN and DOG-TROT HOUSES

NANCY HART -- Other Early Settlers

Nancy Hart was born Ann Morgan in Bucks County, Pennsylvania, around 1735. ("Nancy" was Ann's nickname.) She married Benjamin Hart in North Carolina and they had eight children in all. In the early 1770s the Harts moved to Georgia to 400 acres of land that had been granted to them. There they built a one-room cabin. You might think this was unusual for people to move around so much, but it was normal. WHAT DID NEW SETTLERS THINK ABOUT WHEN THEY LOOKED FOR A PLACE TO BUILD A HOUSE? (1)

A replica of this cabin can be seen in Nancy Hart State Park in Elbert County. Replicas are usually not listed in the National Register of Historic Places. CAN YOU THINK OF WHY THIS IS SO? (2)

A one-room cabin is called a "single pen;" 'pen' means 'room.' It was usually a rectangle about 16 feet by 18 feet. This type of building was the typical kind new settlers built in the frontier. For a lot of these pioneers, it was very similar to the type of one-room house they had lived in back in the British Isles. WHY DO YOU SUPPOSE THEY BUILT ONE-ROOM HOUSES IN AMERICA? (3)

There were lots of trees that had to be cleared before people could farm. So they used the trees to build their cabins. The only tool needed was an axe. Logs were laid horizontally one on top of another. The ends were notched to hold them together tightly. The spaces between the logs were chinked with a mixture of mud and clay. Wood shingles were made for the roof. The fireplace and chimneys were most often made of stones. Lofts were built up under the gable roof for the childrens' beds or for storage space. CAN YOU FIND ALL OF THESE IN THE DRAWING?

Other types of log houses were bigger with at least two rooms, or pens. A "double-pen" is a building of two rooms, each with its own door. There was a chimney at the end of each pen on the outside. The two rooms of a double-pen house were used like the "hall and parlor" rooms discussed in the George Walton house description. WHAT REASONS WOULD A FAMILY HAVE HAD TO BUILD A BIGGER CABIN? (4)

Elijah Clarke, Nancy Hart's friend and neighbor, lived in a "dog-trot house." A replica of it can be seen in Elijah Clarke State Park near Lincolnton. This kind of cabin had two rooms, each with its own chimney. The two pens had an open breezeway between them, but only one roof covering it all.

WHAT ROOM IN YOUR HOUSE IS USED THE MOST? WHAT KINDS OF THINGS DO YOU DO THERE? (5) The dog-trot breezeway was used by the family in many different ways. WHAT KINDS OF ACTIVITIES DO YOU THINK THEY DID IN THE BREEZEWAY? (6)

Log cabins were built using whole trees. It took about twenty to thirty trees for one structure. Sometimes the logs were squared off, or "hewn." (You can tell when logs were hand-hewn. They have marks showing where the ax hit. Another tool used was the adze.) It was very hard work. People built log cabins for their homes in Georgia until the early 1900s. WHY DO YOU THINK PEOPLE STOPPED? (7)

A lot of log cabins burned or were torn down. But there are still some old log houses around today. WHERE DO YOU THINK SOME OF THEM COULD BE? (8)

Answers for

SINGLE PEN CABIN, DOUBLE-PEN and DOG-TROT HOUSES

1. Settlers had to look for several things before they built a cabin in the wilderness: water, building materials, level land for crops, and a good location. People looked for a high spot of land and built their houses where they would get good sunlight and fresh breezes.

2. The National Register of Historic Places is a listing of important structures. One rule that is used in trying to decide if a building can be listed is that it be the original structure. However, in some cases, when a replica is old and can be found to be fairly accurate, replicas are listed in the National Register.

3. One-room houses were built for several reasons. One was that these cottages were typical in the British Isles where a lot of Georgia settlers were from. There was usually someone around who knew how to build one then.

   Secondly, shelters had to be built quickly. It took less time to build a small one-room cabin. And besides, people did everything in the one room; they cooked, ate, made clothes and furniture, slept, etc. They did not think they needed more room.

4. Bigger cabins were built when the settler needed more space. Perhaps this was because there were more children, or relatives, who had come to visit, stayed on. People would also add on to their houses when they had the time. Also, when settlers began to prosper, often they would enlarge their houses to show they were doing well.

5. You might have answered your living room, or den, or porch, for the room used most at your house. If you think of the things you do there, you will see how it could be like the pioneers' one-room cabin, or like the breezeway of the dog-trot house.

6. Many farm families ate their meals in the breezeway. Chores were done such as the churning, sewing, and weaving. Dogs kept watch there, chasing off possums, and sleeping. (Some people call the dog-trot house a "possum-run.") Young folks also used it for dancing and "dating." Since it was cool there, people sat in the breezeway and talked and visited.

7. One reason people stopped building log houses had to do with the invention of new machines and constuction methods. "Heavy timber construction" was the first new method to be used. The corner posts and the horizontal beams for the house frame were hand hewn from whole trees. They were joined together with a "mortise-and-tenon" joint. The outside of the house would be covered in either clapboards or weatherboards.

   Sawmills did the work of shaping logs much faster. The circular saw was invented in 1813 and it was a big improvement. People could buy wood already sawn into the building shapes and sizes they needed. The new technique of "balloon framing" began to be used. This was an easier and faster way to build than heavy timber construction. (See "Gothic Cottage Style" for more information about balloon framing.)

8. Some log houses have been "swallowed up" inside a bigger building. It was common for people to expand and enlarge their homes, using embellishments from a new style. Or they simply covered the logs with clapboards. Sometimes when people buy an old house, they don't even know there is a log cabin underneath!

CRAWFORD W. LONG

Discovered ANESTHESIA

Other Georgia men and women have made important contributions to medicine. But perhaps the most important was the one made by Crawford Williamson Long of Danielsville. He discovered that ether could be used during an operation to put patients to sleep so they would feel no pain. This is called anesthesia.

Crawford W. Long was born November 1, 1815. At the age of fourteen, he left home to attend Franklin College in Athens. (It is now called the University of Georgia.) Then he went to the University of Pennsylvania. Long graduated in 1839 as a surgeon. He went to work in New York City hospitals, and gained a good reputation. But he decided he really wanted to come back to Georgia to be the doctor for a small town. In 1841, Long moved to Jefferson and became a "country doctor."

Long had always been interested in finding a way to make surgery and childbirth less painful. It was almost by accident that he found the way to do it. At parties, people liked to breathe in what they called "laughing gas." One night when some young men had asked Dr. Long for some of this gas, he gave them some ether. At the party, he noticed that the men did not seem to feel any pain when they bumped into things or fell down. Crawford Long reasoned that ether would stop pain in surgery too!

Soon he got the chance to try it. On March 30, 1842, he removed a neck tumor from James Venable. Venable later swore in an affidavit he had felt no pain. Dr. Long had given Venable a dose of ether that put him to sleep for the operation. The charge was only $2.00 for the operation and 25¢ for the ether.

Dr. Long moved to Atlanta for a short time, and then settled his family in Athens. He died there June 16, 1878.

For many years there was an argument over who was the first doctor to discover and use an anesthetic. Crawford Long was a modest man who did not want to gain anything from his discovery. He just wanted it to be used to help people. Finally, he was officially recognized as the true discoverer of anesthesia.

If you ever go to Washington, D.C., be sure to visit Statuary Hall in the U.S. Capitol building. There you will see a statue of Crawford W. Long. Each state has statues of two of their most outstanding citizens. Alexander H. Stephens, who was a Congressman, Vice-President of the Confederacy, and Governor of Georgia in 1882-83, is the other Georgian honored. Don't you think it is interesting that Long and Stephens were roommates at Franklin College.

PLANTATION PLAIN

CRAWFORD W. LONG
1815-1878
DISCOVERED ANESTHESIA

BOYHOOD HOME
c. 1818
DANIELSVILLE

C-2

PLANTATION PLAIN STYLE

CRAWFORD W. LONG Boyhood Home -- Danielsville

HAVE YOU EVER SEEN A HOUSE LIKE THIS? Crawford Long's family moved into a house very similar to this when he was about three years old. He lived there until he went away to Franklin College. There are many houses of this type all through the state. In fact, Alexander Stephens' house "Liberty Hall," near Crawfordville in Taliaferro County, is the same kind.

When you think of a plantation house, you probably imagine a great mansion in the Greek Revival style of architecture. However, the type of farmhouse that we call "Plantation Plain," was very common in Georgia. Small plantation owners who were doing well with farming were proud to be able to build a house like this.

If you can imagine a two-story double-pen (or a 2-story dog-trot) house, you would just about have a Plantation Plain style. Another way to describe one would be to say it's a two-over-two, one-room deep house with a central hall. WHAT PURPOSES WOULD A CENTRAL HALL SERVE? (1)

The "plain" part of the name comes from the fact that there was very little decoration on these houses. Sash windows, those that open by sliding up and down, came into use. These windows and the doorways had simple trim around them. The porch posts were usually plain too. However, sometimes the chimney caps were corbeled. This means they had projections around the top. These frame houses were covered with clapboards or weatherboards.

Another common thing about Plantation Plain houses was that the kitchen was a separate building apart from the main house. CAN YOU THINK OF TWO REASONS WHY THIS WAS DONE? (2)

Sometimes the kitchen buildings were the original houses for the settlers, who later on built bigger houses in front and connected them to the kitchens with covered walkways. Often these "plain" houses were dressed up with the new architectural styles of the times.

Plantation Plain houses often have shed porches added on the front and/or on the back. Sometimes these were closed in for more rooms, or as "parson's rooms." (The Tullie Smith House in Atlanta has this and would be a good example to visit.) WHO MIGHT HAVE STAYED IN THE PARSON'S ROOM BESIDES A TRAVELING PREACHER? (3) WHY DO YOU THINK THEY WERE WELCOMED? (4)

Houses of this type were often built facing the road. The address for Crawford Long's childhood home is "Old Ila Road." DO YOU SUPPOSE IT IS ON THE OLD ILA ROAD? WHY WOULD PEOPLE WANT TO FACE THE ROAD? (5)

This type of farmhouse continued to be built until almost 1900. There are two easy ways to tell if a plantation plain house is really old. One way is to see the inside and discover if it has a central hallway. The other way is by looking at the windows. CAN YOU GUESS HOW WINDOWS WOULD HELP YOU DATE A HOUSE? (6)

Crawford Long's house is listed in the National Register, but is not available for touring. It is privately owned. There may be plantation plain houses in your community that you could visit.

Answers for

PLANTATION PLAIN STYLE

1. A central hall might be used in the same way as the dog-trot house's breezeway. Front and back doors would open into the central hall. When both doors were open, it would create a draft and help cool the house. As in the dog-trot house, the central hall would help to separate the hot kitchen room from the rest of the house. Rooms could be closed off and give more privacy.

   Early Plantation Plain houses were usually not built with a central hallway. When people decided they wanted a fancier house, this often meant they wanted it to be symmetrical. So they would build it with the door in the middle and with a central hall. Some early houses were just remodeled so that they would have a central hallway.

2. One reason the kitchen was separate from the main house was to reduce the heat and odors from cooking. (This is also why people built double-pen houses.) The second reason was in case of fire. It would be much easier to replace the kitchen than it would be to rebuild the house.

3. You might think of parson's rooms as being like a motel. These were built with the door opening only onto the porch, not into the house. Often travelers would stay overnight in them and leave the next day without the family even knowing they had been there.

4. These travelers were welcomed because they brought news from other areas. This was in the days long before telephones and radio and television. Newspapers were scarce, but sometimes travelers brought them. The papers were read and reread. Some families even used them as wallpaper!

5. It seems so natural now to have the fronts of our houses facing the road, but think of what it was like before there were real roads. This type of house was usually built way out in the middle of nowhere on acres of farmland.

   As areas began to be more populated and towns and settlements grew, roads were built between them. It began to be important to live on the road. People positioned the fronts of their houses so they faced the road. In other words, they presented their "best face" to the world. Of course it's very possible that the roads were built to pass right in front of the houses too!

6. The size and shape of windows can give clues about how old a house might be. Sash windows are those with one part that slides up and down. They began to be used in houses more after 1800. The panes of glass, or "lights," were small in size because glass was difficult to make. Architecture historians generally say that if there are at least nine lights in one sash (they call this a nine-over-nine window), then it was probably built before the Civil War or soon after.

   Some very old houses have windows on the front that are as tall as a door. Some of the oldest Plantation Plain houses have windows like this.

JAMES and JOSEPH VANN

CHEROKEE INDIAN LEADERS

James Vann (1768-1809) is said to be the person who brought education to the Cherokee Nation. He did this in the hope that his people would be able to stay in their homeland and not be pushed westward. Vann was a rich half-blooded Cherokee; his father was Scottish. For Indians to marry whites was common in Georgia. What was uncommon about James Vann was the important thing he did for his mother's people. He knew it would be important for young Cherokees to have an education.

Cherokee Indians lived in Georgia long before Oglethorpe landed at Savannah. As more and more people came to the state from Europe, the Cherokees and the other Indian tribes were pushed further and further west. The Indians began to do things like the settlers did. They hoped this would help them all get along.

The Cherokees changed the way they built their homes and how they set up their farms. They began using plows. They planted some of the same crops as the settlers. The leaders of the Cherokee Nation even changed their way of government.

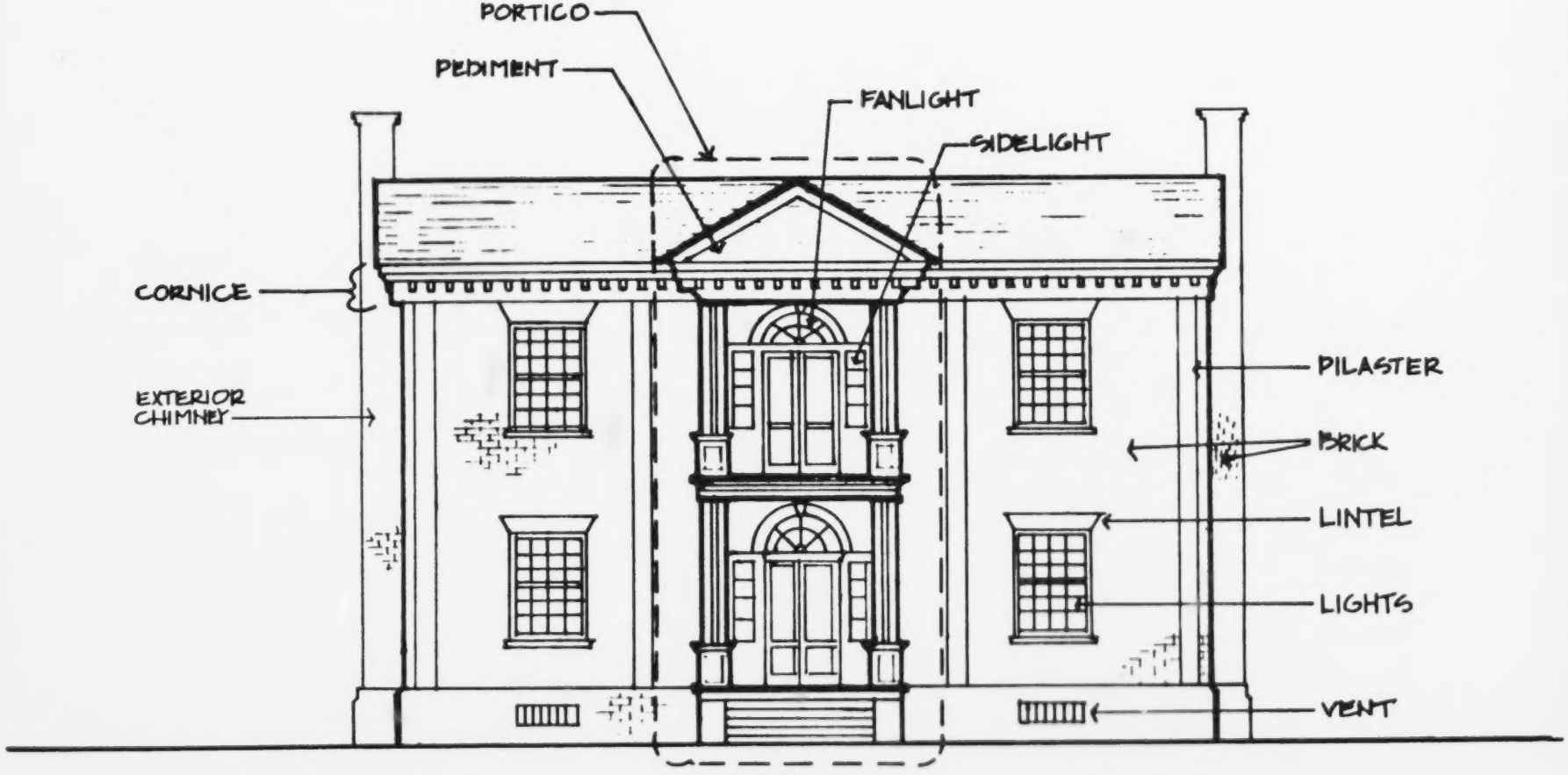
The Cherokees also allowed Christian Missionaries to come into the Cherokee Nation to start schools. James Vann was the first Cherokee leader to do this. Vann had a plantation at Spring Place, and he also had a trading store and ran a ferry on the Chestatee River. He was one of the Cherokee's strongest chiefs. In 1801 a Moravian mission was begun at Spring Place. *

A while after James Vann died, his son Joseph Vann (c.1800-1844) got the house and the plantation at Spring Place. He soon became known as "Rich Joe" because he was a better businessman than his father. He was a strong Cherokee leader too. He worked hard to get agreements between the United States government and the Cherokees.

The Indians had been promised they could stay in the area. But the discovery of gold in Dahlonega in 1828 put a final end to all promises to the Indians. The Cherokees were forced to give up their property and move to Oklahoma in 1838. This was called the "Trail of Tears" because so many died.

Even Chief Joseph Vann had to leave his house. He moved his family by steamboat to Oklahoma before the "Trail of Tears." Later the Federal government paid him $19,605 for his property. However, not all Indians were paid money for their land. This shows how important Vann was.

* Another way the Cherokees tried to become like Americans was to have their own written language. They were the first Indian tribe who did. A Cherokee man named Sequoyah worked for over three years to invent the Cherokee alphabet. Some Indians learned to use Sequoyah's syllabary in only one day! (A 'syllabary' is a set of written symbols each one representing a syllable.) In 1828 a newspaper, The Cherokee Phoenix, was begun at New Echota. Stories were printed twice; in Cherokee and in English.



FEDERAL

61 JAMES VANN & JOSEPH VANN
1768-1809 c.1800-1844
CHEROKEE INDIAN LEADERS

"DIAMOND HILL"
1805
SPRING PLACE

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FEDERAL STYLE

"DIAMOND HILL" -- The VANN HOUSE -- Spring Place

The red brick Vann House was once known as the finest home in the Cherokee Nation. Now it is known as an outstanding example of Federal style architecture. Most Cherokees did not live in houses like this. But if you remember that the Vanns were both very wealthy, it is easy to understand that they would want to live in a mansion. WHAT KIND OF HOUSES DID MOST CHEROKEES LIVE IN? (They did not live in teepees.) (1)

Around 1800 people all over the new country were beginning to use parts of Greek and Roman architecture in their houses. One reason for this was because of the many new books about the ancient Greek and Roman way of life. People wanted to show off their new interest in the ancient cultures in their houses.

Another new kind of book being published around 1800 were the architectural handbooks, or "pattern books." These had designs of buildings and instructions for how to construct parts of houses like doorways, cornices and other roof decorations, fireplace mantels, etc. Carpenters and builders used these handbooks, and so did architects. DO YOU KNOW WHAT AN ARCHITECT IS? (2)

Federal style homes are like a rectangular box and are usually symmetrical. This means that if you drew a line down the middle, it would be the same on both sides. The front facade (the "face" or front of a building) of the Vann House has perfect symmetry. Test it out for yourself with the drawing.

Do you see the teeth-like things under the cornice near the roof? These were named dentils by the Greeks. Some of the other elements the Vann House borrows from Greek and Roman architecture are the pilasters, the central pedimented portico, and the fanlight windows. CAN YOU FIND ALL THESE THINGS ON THE DRAWING? (3)

The four vertical strips on the front facade are called pilasters. They look a lot like columns, but they do not hold up the house. Pilasters are used for decoration and to help create a rhythm. These are made of stucco and are plastered on. The stucco decorations over the windows are called lintels. HOW MANY LIGHTS (panes of glass) ARE THERE IN THE SASH WINDOWS? WHAT DOES THIS TELL YOU ABOUT THE AGE OF THE HOUSE? (4)

The two-story high porch is called a central pedimented portico. Central--it's in the middle; pedimented--it has a triangle-shaped gable; and portico--another name for a large porch with a roof supported by columns. This kind of porch was often put on "Plantation Plain" houses too.

Another common detail for Federal style houses is a fanlight window over the door. The idea for this came from the Roman arch. HOW MANY FANLIGHT WINDOWS DO YOU SEE? (5)

U.S. President James Monroe visited the Vann House in 1819. You can visit this National Register building too. (6) If you do, be sure to look for the secret passage and "floating" stairway. The Federal style was used in both city houses and for plantation homes. A good city example of this style that you could visit is the Davenport House in Savannah.

Answers for

FEDERAL STYLE

1. Before many settlers came, the Cherokees lived in two types of houses, one for winter and one for summer. The winter house is also called a "hot house" and was round in shape. The summer house was built by weaving sticks in and out around vertical poles and then chinked with mud. This is called "wattle-and-daub." After 1830 the typical Cherokee farmhouse was a one-story, single pen log house.

   It is said that some Moravian craftsmen from the nearby mission worked on the house. They may be responsible for the excellent workmanship it has. The red brick for the Vann House was made at Spring Place. Brick houses were not common in Georgia until the late 1800s.

2. An architect is a person trained to design buildings and oversee their construction. Georgia had architects designing houses in Savannah soon after 1800. It is not known if James Vann used an architect for his house, or a handbook to get ideas for some of the details he used on his house. Most houses were built by carpenters or master builders and many of them used pattern books.

3. When you were younger, maybe you drew houses that looked similar to the Vann House. They may not have had dentils, pilasters, or the same kind of porch. But they probably were symmetrical and had the same rhythm to the windows and doors.

4. The Vann House sash windows have twelve-over-twelve lights. This means that each sash section has twelve panes of glass. The early methods of making glass involved heating a mixture of silica and sand to a very hot temperature. This was a difficult process. So the early glass was only made in very small sections. If an old house has at least nine-over-nine lights, it usually means it was built before 1870 or so.

5. There are two fanlight windows on the front facade of the Vann House. The rear facade also has a two-story central pedimented portico. Both back doors have a fanlight window over them.

6. In the North most chimneys were built all on the inside to help keep more heat in the house. Here in the South it was more important to try to keep more heat <u>out</u> of the house.

7. The Georgia Historical Commission bought the Vann House and plantation in 1952. They restored the house and opened it to the public in July 1958. You could also visit New Echota nearby and see what the capital town of the Cherokee Nation was like in the 1820s and see examples of other Cherokee houses.

OLD GOVERNOR'S MANSION

Milledgeville

This house did not belong to just one famous Georgian, but to all the people of the state of Georgia. In 1835 the Legislature passed an Act which called for the building of a home for the governor.

The Legislature paid two different architects $100 each to design the best plan for the Governor's Mansion. They liked John Pell's plan best, but decided it would cost too much. Since Charles B. Cluskey's plan was supposed to cost only about $30,000, they decided to build it instead. However, in the end the Mansion cost $20,000 more to build than they expected!

Milledgeville had become the capital of Georgia in 1807. Savannah, Augusta, and Louisville were the centers of government for the state before it. The capital was moved to Augusta in 1786 and to Louisville in 1795.

CAN YOU THINK OF WHY THE CAPITAL WOULD HAVE BEEN MOVED TO MILLEDGEVILLE IN 1807? Hint: look at a Georgia map to find where in the state Milledgeville, and the other former capitals were located. Much of Georgia was not populated until after 1860 when more and more people began to move north and westward across the state.

The first chief executive to live in the newly completed Governor's Mansion in Milledgeville was George R. Gilmer. The last one was General Thomas H. Ruger. In all, only ten men and their families lived there before the capital of our state was moved to Atlanta. Perhaps one of these ten governors came from your area.

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There was quite a campaign by the businessmen of both Macon and Atlanta to have the capital moved to their city. Milledgeville also wanted to remain the capital. But Atlanta's promises to build all the necessary government buildings won over the people of Georgia. So in 1868 the capital was moved to Atlanta.

CAN YOU THINK OF WHY THE CAPITAL WOULD BE MOVED TO ATLANTA AT THIS TIME? One part of the answer has to do with the railroad system that was now criss-crossing the state and the nation. People already knew that Atlanta would be a big and important city, and one that was easy to get to.

After the government was moved, the Old Governor's Mansion first became a boarding house. Then it was loaned to the new Georgia Military and Agriculture College. Finally, in 1889 it became the home for the President of Georgia Normal and Agricultural College, now known as Georgia College.

During the Civil War, the Union Army passed through Milledgeville. General Sherman decided not to destroy The Mansion. The people of the state of Georgia are lucky to have this beautiful house. Just about one hundred years later, many citizens joined forces to restore The Mansion. In September 1967 work was complete and the house was opened to the public. Now you can go there and see how a Governor's house would have looked a century ago. You will probably feel very proud of this lovely Georgian house.

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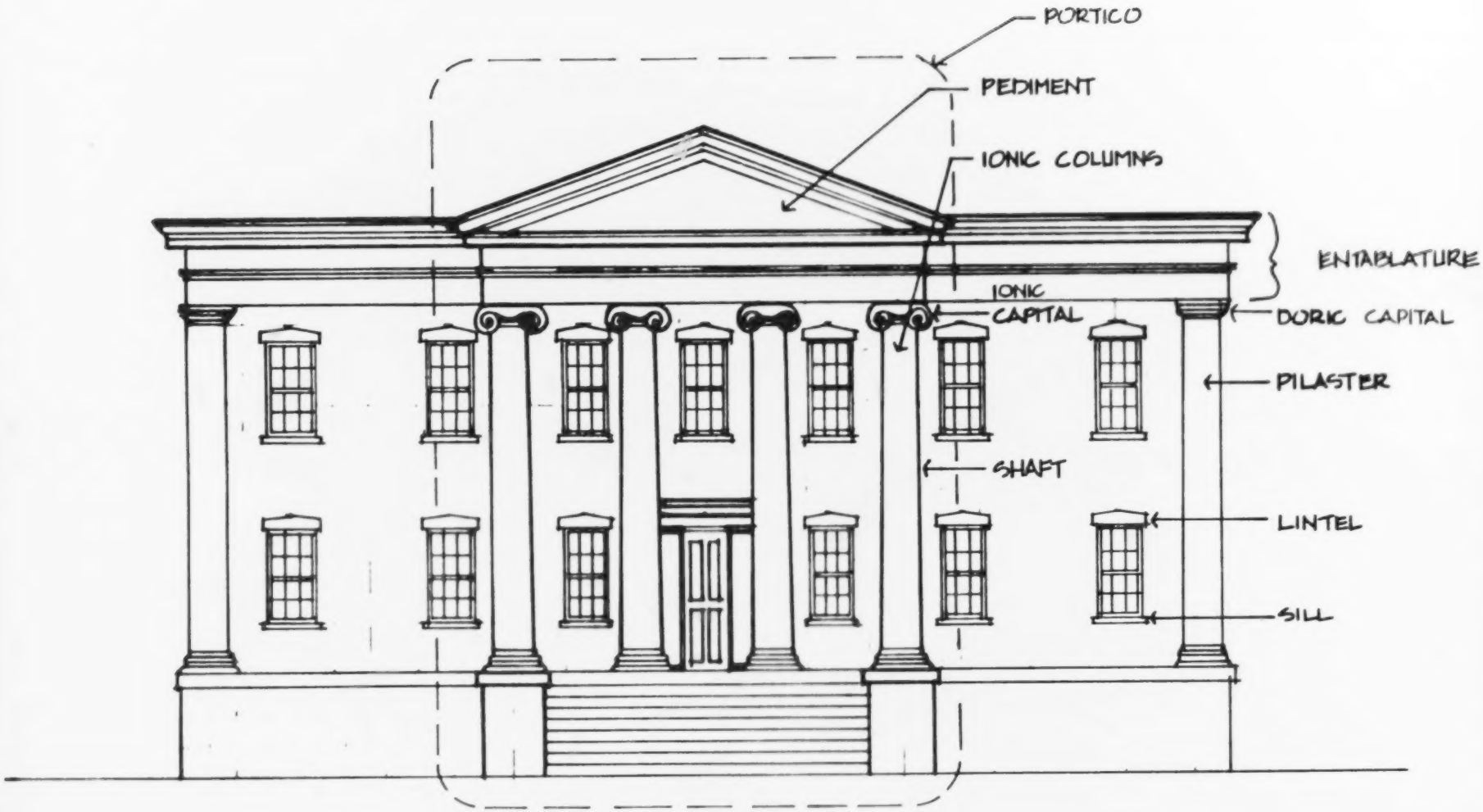

GREEK REVIVAL

OLD GOVERNOR'S MANSION MILLEDGEVILLE

1838

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GREEK REVIVAL STYLE

OLD GOVERNOR'S MANSION -- Milledgeville

The Greek Revival style became very popular in America by the 1830s. Architects designed many kinds of buildings using this style: banks, capital buildings, churches, and houses. There were several reasons why people all over the United States wanted to use Greek architecture:

1) They thought the new buildings which used ancient Greek architecture styling were beautiful and impressive.

2) Greece was the world's first democracy. By using Greek architecture in their buildings, Americans hoped the world would think the newest democracy (the U.S.A.) stood for the same great ideals and values as Greece did.

3) More architectural handbooks were published. Architects now could copy ancient buildings here in America.

4) Many books were printed with pictures and information about the Greek and Roman way of life. Americans became interested in having Greek-like houses, furniture, and clothes. People everywhere wanted to copy the new national trend. CAN YOU THINK OF ANY TRENDS (OR FADS) THAT YOU HAVE WANTED TO COPY?

There is probably at least one Greek Revival building in your area that is similar to the Old Governor's Mansion. Some of the ideas for its design came from the work of an Italian named Palladio. WHERE DO YOU THINK ARCHITECT CLUSKEY MIGHT HAVE FOUND PALLADIO'S IDEAS? (1)

The two-story high columns are called colossal columns. IS COLOSSAL A GOOD WORD TO USE HERE? Tall columns and a symmetrical facade are hallmarks of this style. The top part of a column is called the capital. These have different names depending on their design. The four columns in the center have Ionic capitals. The kind of paper used in ancient times was called "parchment" and was rolled up when it was not being used. DON'T THE IONIC CAPITALS REMIND YOU OF ROLLED SCROLLS OF PARCHMENT? (2)

The Mansion has a central pedimented portico. WHAT OTHER FAMOUS GEORGIAN'S HOME HAS THIS TOO? (3) Columns are used to support the main roof or a porch roof. Pilasters, or flat columns, are just for decoration. These pilasters have Doric capitals. WHY ELSE DID ARCHITECTS USE PILASTERS? (4)

Cluskey did other things to make the Mansion look like a Greek building. He designed it with bilateral symmetry. Walls were supposed to be as smooth as possible, so Cluskey covered the bricks with stucco. Then the stucco was "traced" to look like blocks of stone. Usually Greek Revival buildings were painted white to look more like marble. CAN YOU THINK OF WHY AN ARCHITECT WOULDN'T USE REAL MARBLE? (5)

Most people think of a Greek Revival mansion when you ask them to describe a Southern plantation house. HAVE YOU EVER SEEN A HOUSE LIKE THIS? (6) They imagine a white house with massive columns and many rooms. With this style people began to build separate rooms for eating, sleeping, and working. DO YOU THINK THE OLD GOVERNOR'S MANSION IS LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES? (7)

Answers for

GREEK REVIVAL STYLE

1. Charles B. Cluskey may have found some ideas in an architectural handbook. Or Cluskey, who was being trained as an architect, may have studied about Palladio and classical architecture.

2. Columns have styles too; the styles are called orders. A column has three parts: base, shaft, and capital. The size, diameter, and the decoration of each of these parts make the orders different from each other. (The entablature and how it is decorated is also part of the different orders.)

   The Doric capital is plain; some people think it looks like a saucer. A Doric column usually does not have a base. You see Ionic columns on the Old Governor's Mansion. The spiral scroll part of the Ionic capital is called a "volute." The Corinthian capital has an upside-down bell shape decorated with curling acanthus leaves. Sometimes you see a capital with a combination of both volutes and acanthus leaves. This is the Composite order.

   You might see a lot of columns that are not round. Square columns were easier to make from wood; pieces were nailed together. Some round columns were actually built out of brick and then stuccoed over.

3. The other Famous Georgian's home with a central pedimented portico is the Vann House near Spring Place. These porches were built onto several different kinds of houses from the late 1700s onward, including Plantation Plain houses.

4. Architects also used pilasters to help create the rhythm of the facade. (See the Vann House section for more information about pilasters.)

5. Most Greek Revival buildings were made from wood painted white to look more like the marble and stone of the ancient buildings they were copying. Wood was plentiful and cheap. Besides, people here in America did not have the tools and the know-how to work with marble yet.

6. There is probably at least one large Greek Revival house near you. But not all Greek Revival houses were large mansions. The heyday of this style in Georgia lasted until about 1860 when other styles began coming in and out of favor.

   People continue to build houses using some of the Greek Revival decorations. Around the turn of the century, classical architecture came back into favor. The Columbian Exposition, held in Chicago in 1893, did much to help with this. (This celebration was in honor of the 400th anniversary of Columbus' discovery of America.) Even today some people build brand new houses using classical architecture.

7. Yes, the Old Governor's Mansion is listed in the National Register. It certainly deserves to be. It may be the state's best example of this type of architecture. It has another special designation too, National Historic Landmark. This means it has national significance. George Walton's house is also a National Historic Landmark.

SIDNEY LANIER

POET

Perhaps when you get to high school, you will read some of this famous Georgian's poems. Sidney Lanier has been called the South's finest poet. People all over the world enjoy his poems. When he wrote, Lanier used beautiful picture words. Some people say that his poems "sing." Another poet once said that Sidney Lanier never hated anyone. That is why his poems are full of love and beauty.

Sidney Lanier was born in Macon on February 3, 1842. His father was a lawyer. Sidney spent part of his childhood playing with his friends. Part of it he spent with his mother learning to play music. Sidney loved playing the flute best, and he was very good.

When he was eighteen years old, Sidney went to Oglethorpe College in Milledgeville. Music and poetry were his best subjects. However, neither were good careers at the time. Just as he decided to go to Germany to study music, the Civil War broke out.

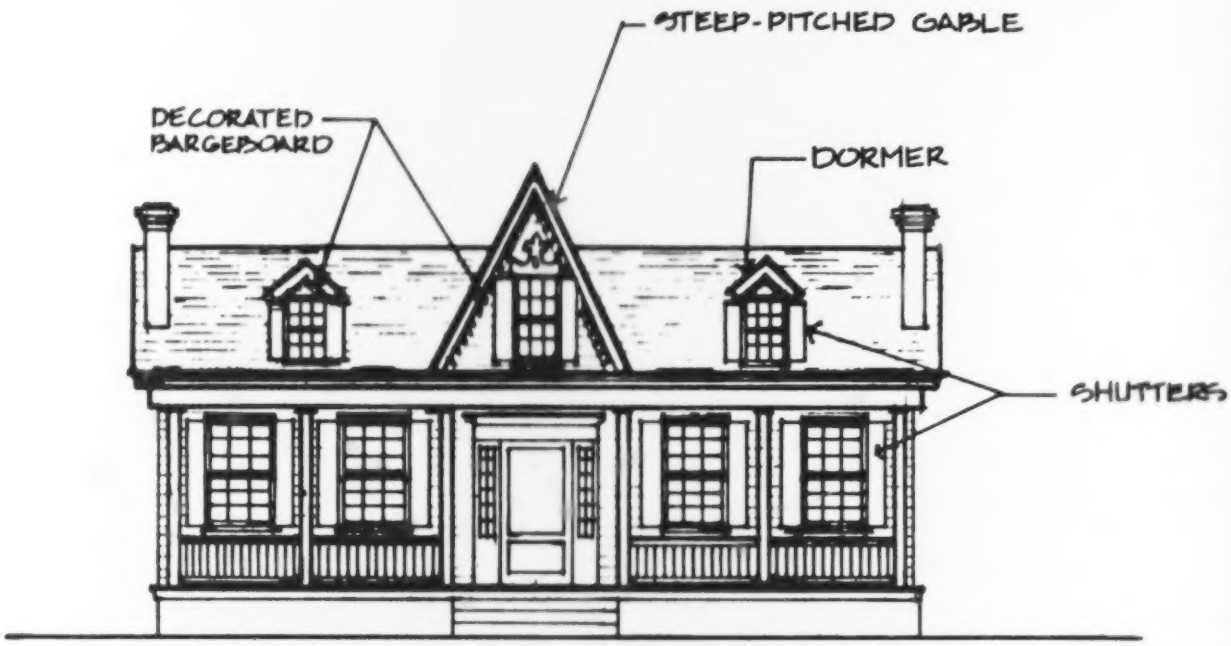
Lanier became a Confederate soldier. After he served about four years, he was captured by the Union army and put in prison. One thing he did there was play his flute. This helped all the prisoners forget their unhappiness for a time. But sadly, Lanier caught a disease called tuberculosis when he was in prison. It made him a sick man for the rest of his life.

After he got out of prison, Lanier went back to Macon. He worked as a tutor and then in his father's law office. During his spare time he wrote poetry. But he was in poor health all the time. His wife, Mary, begged him to stop working and just write.

The Lanier family traveled to different places to see if a different climate would help. They lived for seven years in Baltimore. Sidney played the flute there with the Peabody Symphony Orchestra. He also taught at a university nearby. And he wrote poems.

In fact it was when Sidney Lanier was far away from Georgia in Baltimore that he wrote his best-loved poems. His most important poem is "The Marshes of Glynn." These are the largest salt marshes on the East Coast, and are located near Brunswick in Glynn County, Georgia. Lanier wrote many poems about the out-of-doors and the wonders of nature. Other famous poems are "Corn" and "The Song of the Chattahoochee."

Sidney Lanier was only thirty-nine when he died. He and his wife had gone to North Carolina to see if the weather there would help his illness. Many of his works were unfinished when Lanier died. But we do have his beautiful poems about Georgia.



GOTHIC-STYLE COTTAGE

SIDNEY LANIER
1842-1881
POET

BIRTHPLACE
c. 1840
MACON

GOTHIC COTTAGE STYLE

SIDNEY LANIER Birthplace -- Macon

This house was owned by Sidney Lanier's grandparents, Sterling and Sarah Lanier. It is the only house in the nation that we can connect with Sidney Lanier which makes it an important house to preserve. This is one way houses can be chosen for listing in the National Register of Historic Places.

Another reason this house is listed is because it is an early example of a Gothic style cottage. In fact, there are not many houses in Georgia that are in the Gothic style because Greek Revival architecture was popular for so long. This fact makes the Lanier birthplace important too.

The house has been changed a little from when it was first built in 1840. Some people say that houses that have been changed should not be in the National Register. WHAT DO YOU THINK? (1)

Gothic style houses come in different shapes and types. Some are made of stone and look a little bit like castles. Others, made entirely of wood, are covered with "gingerbread." (This is decoration cut from wood. Think of the lacy icing on a gingerbread house.) The steep-pitched center gable on the Lanier house is typical for this style.

The one thing about all Gothic houses that seems to be the same is the feeling they give people. Gothic houses are said to be "picturesque." In other words, these houses seem just right to be in a picture. The houses fit right into their settings, almost like they grew there. Lots of children think of them as being the kind of house that might be in a fairy tale.

Some of the ideas for Gothic style cottages came from "pattern books." These books had plans for the entire house, inside and out. Probably the most well-known ones were written by A. J. Downing. In fact, the Lanier cottage looks a lot like one of the drawings in a Downing book! HAVE YOU EVER SEEN A SET OF HOUSE PLANS? (2)

Since more people were living in America now, there was a great need for houses to be built as quickly as possible. People also wanted their homes to be more one-of-a-kind. WHY DO YOU SUPPOSE THIS WAS SO? (3) A new building method of the time helped with this need for quickly built but different houses.

Machines could now cut wood into standard sizes easily. Two-by-fours were nailed together to make the frame for the house. (Nails were now being made by machine too, instead of by hand by a blacksmith.) It was called "balloon framing" because it was so fast. The houses seemed to "balloon up" in a day. HAVE YOU SEEN THIS TYPE OF FRAMING BEING USED TODAY? (4)

New machines now could cut gingerbread trim too. People used this trim on the cornices, but especially up under the steep gables. These were called bargeboards. (Later ladies would design the trim for their own houses!) If you designed a bargeboard for your house, what would it look like?

IS THERE A HOUSE LIKE THIS IN YOUR COMMUNITY? (5) In fact, there may be better examples of this style in your area. The key details to look for are: steep-pitched gables, decorated bargeboards, and a picture-book feel.

Answers for

GOTHIC COTTAGE STYLE

1. Some changes were done in 1880. This was when the full front porch was built. In the early 1900s some decorations were removed. But these changes to the Sidney Lanier Birthplace were considered not to be important enough to keep it from being listed in the National Register.

2. Look in the Real Estate section of your Sunday newspaper if you want to see a modern-day house plan. Alexander Jackson Davis published the first house plan book in America in 1837. Both Davis and Downing thought that the Gothic cottage was the perfect house for the countryside. A.J. Downing especially did not like the Greek Revival style. He felt houses should fit in with their natural settings. He liked natural paint tones--anything but white!

3. There were still plenty of Europeans coming to America, but a new American spirit was beginning. This was the "spirit of the individual." Also, a new social class came into being about this time. This was the middle class, and these people were educated and had good paying jobs or owned their own businesses. People of the middle class wanted their houses to be distinctive.

   Plus rooms no longer had to be all-purpose. With the Greek Revival architecture, people had separated rooms for eating, sleeping, and for entertaining. Now owners could specify the size and purpose of the rooms they wanted in their houses as well as decide where they would be placed.

4. Balloon framing is still being used today with very few changes from one hundred years ago. The method it replaced was called "heavy timber construction." This involved squaring the sides of whole trees for the corner posts and the floor and roof beams. These heavy timbers were joined together with a hand-hewn mortise-and-tenon joint. It was difficult work and carpenters had to be very careful when making the corner joints.

   Balloon framing is much easier and does not require as much skill as heavy timber construction. Strong beams and corner posts were made by nailing several two-by-fours (or larger sizes of lumber) together. The corner joints had smaller pieces of lumber set at angles and nailed for bracing. Studs, which are single 2-by-4s, are nailed to the beams at certain spaces apart. When the frame is complete, the outside wall clapboards are nailed onto the studs, posts and beams.

5. The James Sledge House in Athens is a good example of Gothic style architecture. Look around and see if you can find any houses with gingerbread decorations and high pitched gable roofs in your area.

REBECCA LATIMER FELTON

First Female U.S. SENATOR

The first woman ever to be a United States Senator was a Georgian. Rebecca Latimer Felton was eighty-seven years old at the time! Although she only served two days, that was enough. This happened in November 1922. We have had many women Senators from other states since, but Rebecca Felton has been the only one from Georgia.

Rebecca Latimer was born on June 10, 1835 in DeKalb County, Georgia. She was very interested in learning and graduated from Madison Female College in 1852 at the top of her class. Rebecca married William Harrell Felton and they had five children. Sadly, only one son lived to be an adult; the others died of childhood diseases.

Mrs. Felton and her husband were the editors for two different newspapers in their hometown of Cartersville. Then in 1874, Dr. Felton was elected as a U. S. Congressman from Georgia. He took his wife to Washington as his secretary. Rebecca Felton became very well known in Washington during her husband's three terms in Congress.

Rebecca Felton also became well known in Georgia, especially after she began writing a column for The Atlanta Journal. She gave many speeches too.

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Because she believed strongly in her opinions, Rebecca Felton became very outspoken. She constantly wrote her ideas and views in many newspapers and also wrote three books. She fought for such causes as changing the prison system and getting a ban put on alcohol. She helped to establish the Georgia Training School for Girls in Atlanta, which opened in 1915. This school helped poor girls get the training they needed for jobs.

One of the causes she worked hardest for was getting women the right to vote. The Nineteenth Amendment to the U.S.Constitution granting women the right to vote was finally passed in 1920. Now women all over America could voice their opinions with their votes. Rebecca Felton was eighty-five years old then!

It was two years later that Governor Thomas Hardwick of Georgia appointed Mrs. Felton to the U.S. Senate and she served those two historic days. When Rebecca Latimer Felton died in 1930 at the age of ninety-four, Georgia and the nation lost an important feminist voice.

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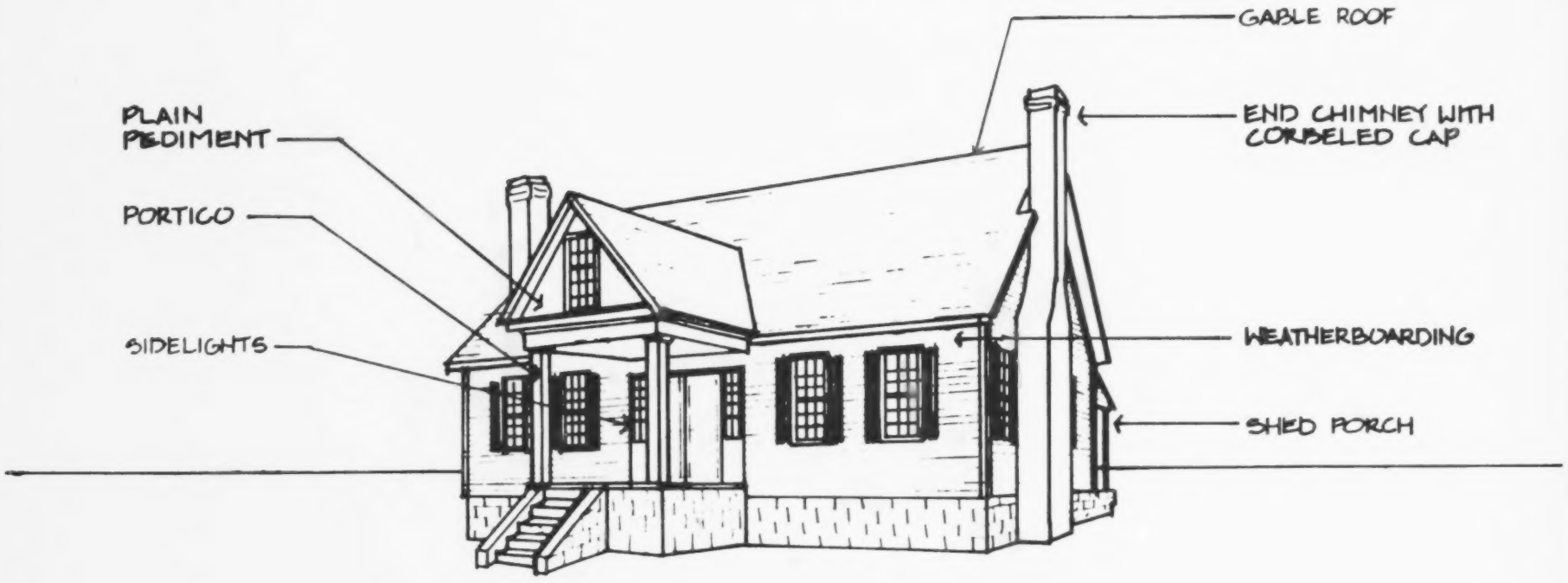

FARMHOUSE

REBECCA LATIMER FELTON
1835 - 1930
REFORMER, JOURNALIST, 1ST WOMAN SENATOR

HOMEPLACE
c. 1853
CARTERSVILLE

8-1

8-1

TRADITIONAL FARMHOUSE

FELTON Homeplace -- Cartersville

Not all famous people live in a big fancy house. Many Georgia leaders have lived in houses similar in size to this one. After they married in 1853, Rebecca Latimer Felton and her husband moved into this farmhouse in the Cartersville area. And this is where they lived when they were the most well-known.

This farmhouse is typical of others built all throughout Georgia. It is not a "styled" house in the sense that an architect built it or that a pattern book was used. The idea for its design probably came from others like it in the same area. Perhaps the same carpenter built all of them. This would be an example of vernacular, or traditional, architecture.

The Felton house has four rooms downstairs, and two rooms upstairs. The upstairs rooms were probably used for the children's bedrooms or for storage. The house is one-and-a-half stories high with the chimneys built on the outside. WHY WERE END CHIMNEYS BUILT IN THE SOUTH? (1)

The porch over the doorway has a plain pediment. This type of decoration was used on all styles of houses. WHERE DID THE IDEA FOR THIS TRIANGULAR SHAPE COME FROM? (2)

The strips of small window panes on either side of the door are called sidelights. They let lots of sunlight into the central hallway or the front room.

Later an addition was built onto the back for the kitchen. This is called an "ell," or wing. Many houses grew this way. It is possible at one time that the kitchen was in a separate building. This was for protection of the main house from fire and the heat and odors of cooking. After wood stoves came into wide use, it was not as necessary to have a separate kitchen structure. So they were built onto the back for convenience.

Sometimes a second ell would be added to square off the back of the house. A new roof would also be built then. Often these roofs were in a pyramidal shape. You can see squarish houses with pyramidal roofs all over Georgia now. It became a popular vernacular style to build.

There is a shed porch next to the kitchen in the back. This is a porch with a roof having only one slope to it. A shed roof is sometimes called a "lean-to" roof.

Something special about this house was that it was not destroyed during the Civil War. This makes it possible to see what houses were like back then. But you cannot visit and tour the Felton house even though it is listed on the National Register of Historic Places. It is privately owned. But perhaps you have a farmhouse like it in your community that you could go and see.

Answers for FELTON Homeplace

1. End, or exterior, chimneys are those which are built entirely on the outside of a house. These were common in the South. They were built this way to help keep the heat from the cooking fire out of the house in hot weather. Later on, kitchen buildings were built separately from the house. Or, like with the Felton homeplace, a kitchen ell was attached directly to the house in back.

2. The ancient Greeks used the triangle shape on their buildings. They did not use curved arches anywhere. Possibly the idea for the pediment on the Felton Homeplace came from one of the architectural handbooks of the time. Or, it may have been added at a later time. However, the house was originally built during the time that Greek Revival architecture was so popular. Perhaps the builders wanted to give a little "flavor" of the popular style to this simple farmhouse.

A SHORT INTRODUCTION TO VICTORIAN ARCHITECTURE

"Victorian" was the name given to describe the time period when Queen Victoria of England held the throne. She was Queen from 1837 until 1901. During that time, people called the style of architecture and home decorations after her name. These were ornate, or very decorated, houses and furnishings.

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Victorian Architecture (continued)

America was changing from being a nation of farmers to being one of machines and business. New inventions, such as steam engines and electricity, were changing how people did work. There were new inventions for the home too, like a mechanical washing machine, piped water for indoor plumbing, and piped gas. Machines were making life easier for everyone.

Victorian architecture is not one single type or style. It is many different and changing styles built during Queen Victoria's time. Styles changed because people and their ideas of the world changed. This was the time that people wanted houses that were one-of-a-kind, that showed their individuality. The new building construction methods, like "balloon framing," and tools helped make this possible.

People were learning about the world and the past and about faraway cultures by reading more books. This fired their imaginations and their creativity. People used their houses to show this, especially those with more money. They decorated the outside surface of their homes in fanciful ways, using embellishments that would make one think of the faraway places they all were reading about in America.

Just like the outsides, they decorated the inside rooms in fanciful ways. We might say their houses were cluttered or crowded because they had so many things in them. "Victorians" liked displaying their mementos and knick-knacks. They had pictures and portraits all over the walls. Flowered designs were used in carpets, curtains, wallpaper, and tablecloths. There were ferns and houseplants in every room.

JOEL CHANDLER HARRIS

AUTHOR

Do you enjoy stories where animals act like humans? Where they talk, wear clothes, and play tricks on each other? Then you would like the stories that Georgian Joel Chandler Harris is famous for all over the world.

Harris was born on a farm near Eatonton in 1848. While he was growing up, his mother read to him a lot. This is probably why he loved words and stories so much. Joel had to quit school early to go to work to help his mother. But when he was fourteen, he answered an advertisement that was to change his life. The ad was by a man who needed help publishing his newspaper. Harris got the job.

For about four years young Joel worked with Joseph Addison Turner on The Countryman. Mr. Turner liked Joel. He let him read any of the books in the Turnwold plantation library. Mr. Turner liked Joel's work too. He let Joel write some of the articles for the paper. When The Countryman stopped being printed, Harris had a trade. He was a journalist.

By the time Joel Chandler Harris moved to Savannah in 1870, he was known for his skill in writing. He was happy working for the Morning News. But then an outbreak of yellow fever caused him to take his wife and children away from Savannah. They moved to Atlanta in 1876 and here they stayed. He was soon offered a job writing for The Atlanta Constitution.

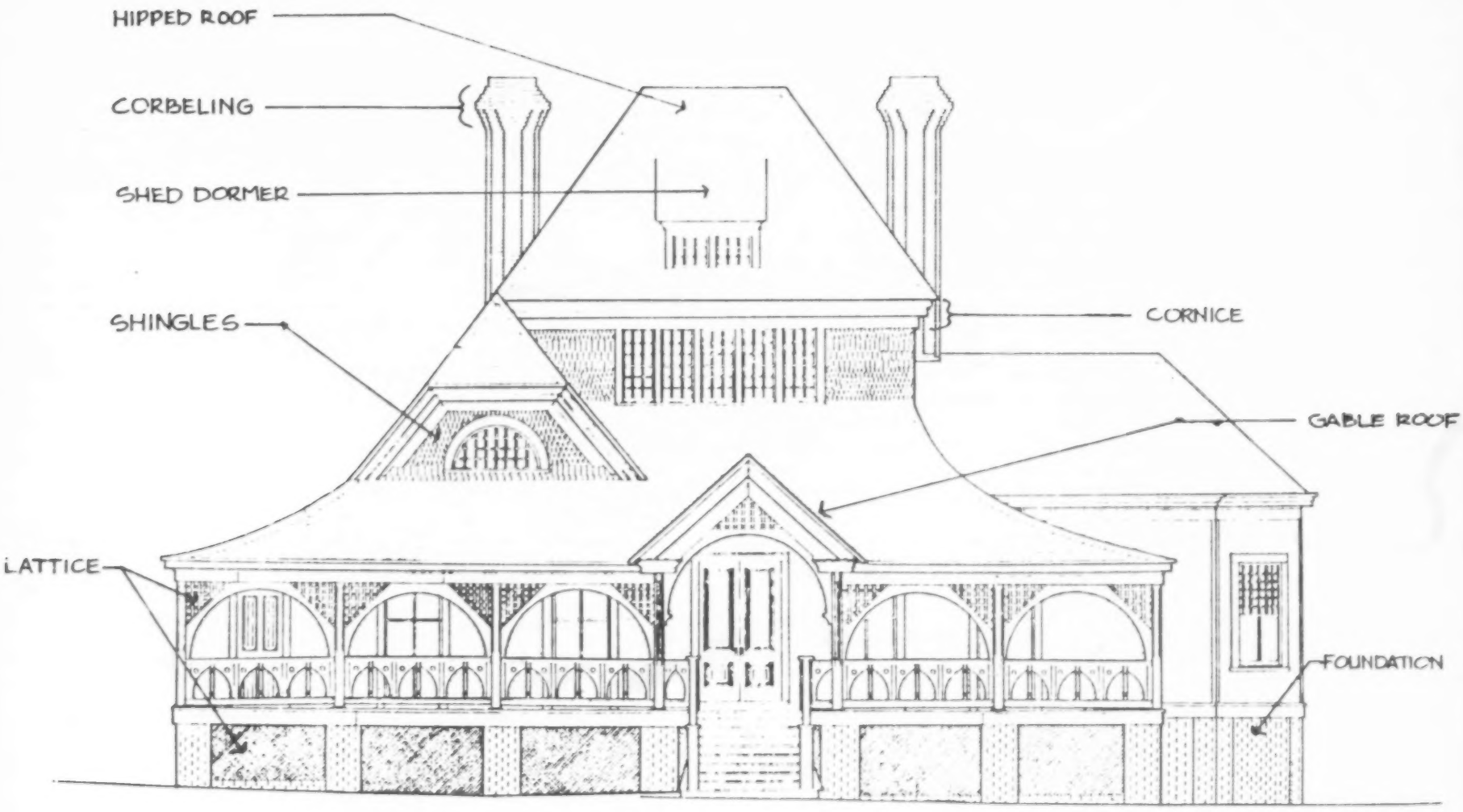
Harris wrote different kinds of articles for the paper. He gave his opinions about politics, literature, and how blacks, the former slaves, should be treated better. Often he wrote in a funny, or humorous, way.

One day it seemed he could not think of anything to write about. Then Harris remembered the good times he had had at Turnwold plantation. Often he would go to the "slave quarters" and listen to the blacks telling stories. Joel had learned to talk like they did, to use the black dialect, when he retold their stories.

Now Harris had an idea! He wrote one of these animal stories for his newspaper column. But he did it in a special way. He wrote it as if an old black man was talking and telling the story to a young boy. When people read the words, it sounded just like they were that old black man talking! The "Uncle Remus" stories were an instant success. No one else wrote in the black dialect so well. Every day there was a new Uncle Remus story in Harris' newspaper column.

Pretty soon there were enough stories for a book. Uncle Remus: His Songs and Sayings was the first one. More books followed. In all, Harris wrote thirty books. Many of these were about people and what life was like then. But Joel Chandler Harris is best remembered for his tales about Uncle Remus and Brer Rabbit and the other animals in the woods.

There has even been a movie made by Walt Disney that is based on Harris' animal legends. It was called "Song of the South." Recently, several books have been printed with some of the Brer Rabbit tales. Perhaps your library has some of them.



QUEEN ANNE

JOEL CHANDLER HARRIS
1848-1908
AUTHOR, JOURNALIST

"WREN'S NEST"
1884
ATLANTA

QUEEN ANNE STYLE

"THE WREN'S NEST" -- Home of JOEL CHANDLER HARRIS -- Atlanta

Joel Chandler Harris called his five-acre homeplace "Snap Bean Farm" when he first moved here in 1881. So why is this house called "The Wren's Nest?" DO YOU ALREADY KNOW THIS FAMOUS STORY? (1)

This type of house is called a "Queen Anne," which was one of the styles of the Victorian period. There is really no one way for a Queen Anne house to look. However, most Queen Anne Victorian houses have the following details in common:

1) a wrap-around porch, or veranda;
2) windows of different shapes and sizes;
3) an asymmetrical facade, with different shapes projecting out;
4) several different wall surfaces, such as clapboards and shingles, to create a textured facade;
5) a mixture of different shapes of roofs--gabled and hipped, and a mixture of different pitches (or slopes) to the roofs;
6) patterned chimneys; and
7) a tower or turret.

You can see that the Wren's Nest has all of these details except for the tower or turret. There is something unique about the house that you cannot see. When the Harris family moved here in 1881 it was a very plain and simple six-room house. However, because of the success of the Uncle Remus books, Harris could afford to enlarge the house. The result was this beautiful fourteen-room Victorian home. WHY DO YOU SUPPOSE HARRIS CHOSE TO MAKE HIS HOUSE LOOK LIKE THIS? (2)

When you look at a Victorian Queen Anne house, you can get a sense of how people lived there. One thing you can easily tell is that they probably used their porches a lot since they had such big ones. In fact, most had more than one porch. For example, they had sun porches, a servants' porch, one for wood, and sleeping porches. WHY DO YOU THINK JOEL CHANDLER HARRIS DID MOST OF HIS WRITING ON THE PORCH? (3)

You can also see that Victorians liked a lot of textures and shapes in their lives. That's one reason they used different materials in the facade. They wanted to avoid having a smooth wall surface. A good place to look is on the second floor mid-section of the Wren's Nest. You can see both square-ended shingles and some that are shaped like fish scales. Some houses mixed brick and wood in the outside walls to get a textured look.

You might notice the way Queen Anne houses seem to have different shapes put together on the outside. This was because they had different sizes of rooms inside. Well-to-do people in the Victorian period liked to have a room for every purpose. So there was a bedroom for the boys and one for the girls; a parlor and a sitting room; a dining room and a kitchen. This doesn't seem so unusual today, does it? But it was then. WHAT BUILDING METHOD ALLOWED ROOMS TO BE ALL DIFFERENT SIZES AND SHAPES? (4)

Soon after Harris died in 1908, the Joel Chandler Harris Memorial Association bought the house. They wanted to show the public where Harris had written most of the stories which had made him famous throughout the world. If you visit the house, you will see it almost the same as when Joel Chandler Harris and his family lived there. This makes the Wren's Nest special. CAN YOU THINK WHY? (5)

Answers for

QUEEN ANNE STYLE

1. One spring day a wren built her nest in the Harris' mailbox. Mr. Harris insisted that the wren and her family not be disturbed and promptly built another mailbox. Soon people began calling his house "The Wren's Nest." If you go to visit The Wren's Nest, you can see this very same mailbox with a nest still in it!

2. Joel Chandler Harris loved his wife Esther very much. He wanted her to have a house of which she could be proud. Lots of houses in West End and Atlanta were being built using the Queen Anne style. So when Harris redid the house, he wanted it to fit in with the others. A big stylish house would say to the world that the owners were prospering. Indeed, Harris' Uncle Remus tales were doing very well.

3. The large wrap-around porch, or veranda, was the center of family life. Harris like watching his children at play in the yard. He also liked to sit there and watch the streetcars and wagons go by. West End was a small town then, connected to Atlanta by a street railway line.

   When Harris enlarged the house, he had a room built on the second floor to be his study. However, he found he didn't like being so far away from everyone when he was writing. So he moved downstairs and did his writing either on the porch or in the library.

4. "Balloon framing" was the building method that allowed rooms to be all different sizes and shapes. Sawmills cut trees into standard sizes of lumber, such as two-by-fours and four-by-fours.

   People bought the number of each size they needed. These were nailed together to make the house frame. Some pieces were set at a diagonal, or slant, between two upright pieces to give support and strength to the wall.

   The outsides of the house could either be covered with bricks, or have clapboards nailed to the frame. The inside walls could have small strips, called laths, nailed to the frame and then these were covered with plaster.

5. It seems that most Victorian homes have been changed a lot over the years. But the Wren's Nest has been preserved just like it was when Harris was living. We can learn a great deal about people's lives one-hundred years ago when we see things as they really were.

   Another reason the Wren's Nest is special is that is was one of the earliest efforts to preserve a home of a famous Georgian. Now it is not only listed in the National Register of Historic Places, it also a National Historic Landmark. This is the special designation for those places of particular national importance.

MARTIN LUTHER KING, JR.

CIVIL RIGHTS LEADER

If you have heard the name Martin Luther King, Jr. before, you probably already know the most important thing about this famous Georgian. Martin Luther King, Jr. worked for peace. Not only did he work for peace in Atlanta, in Georgia, and in the South, he worked for peace all over the world.

Born on January 15, 1929, Martin grew up in Atlanta. By the time he completed Morehouse College, he had decided to become a minister like his father. King also decided to do something about how unfairly black people were treated.

King's first church that he was a minister at was in Montgomery, Alabama. His wife, Coretta Scott King, and their children were there with him. It was here that King led his first protest for civil rights. It was successful--blacks could now ride the buses in Montgomery. This was in 1955.

People everywhere, but especially black people, recognized that King was a good speaker and a good leader. He gave speeches all over the country. He talked with world leaders too. What he talked about was the problems that blacks in America were having in getting the same civil rights that whites had. Some of these were eating in the same restaurants, voting, using public parks that whites did, getting good jobs, and going to the same schools.

One place he visited was India. There King learned more about Mahatma Gandhi and his work for peace and change. He became more convinced that the way to make change was by not fighting. King called it "nonviolence." He suggested peaceful sit-ins and marches as a way to make people aware of the blacks' problems.

Dr. King was one of the leaders for the March on Washington in 1963 which was in support of the passage of the Civil Rights Act. It was then that he made his famous "I have a dream" speech. His dream was that one day "all men would be brothers," that all people would get along with each other no matter what race they were. More people joined in the struggle for civil rights because of this speech.

Changes began to be made, but slowly. Then in 1964, the U. S. Congress passed the Civil Rights Act. This Act made it a legal right for everyone, no matter what the color of their skin was or where they were from, to be treated the same. Many people feel that Martin Luther King, Jr. is responsible for this Act being passed.

1964 was also the year that Dr. King received an international award, the Nobel Peace Prize. When he accepted it, he said that he knew that America would be a "finer land," and that Americans would be a "better people" because of this struggle for civil rights.

Perhaps you know what happened to Martin Luther King, Jr. When he was in Memphis, Tennessee in 1968 to lead another protest, he was shot and killed. Now his birthdate is a national holiday. This is so everyone, everywhere, will remember this man who worked to bring peace to the people of America.

VICTORIAN

MARTIN LUTHER KING, JR.
1929-1968
CIVIL RIGHTS LEADER

BIRTHPLACE & CHILDHOOD HOME
1895
ATLANTA

VICTORIAN STYLE

MARTIN LUTHER KING Birthplace & Boyhood Home -- Atlanta

What style does this house remind you of? You probably said, "Queen Anne." The better name for this building's architectural style is simply "Victorian." A lot of times historians cannot decide what particular style a house may be. So they name the style after the time period. That is why this house was labeled "Victorian."

But the Martin Luther King, Jr. Boyhood Home does have most of the elements that would classify it as a Queen Anne. IF YOU COMPARE IT TO THE WREN'S NEST, WHAT THINGS DO THEY HAVE IN COMMON? (1) One thing that is different is their sizes. The King Home is smaller, and more typical of the size of Victorian houses that were built in towns and cities across Georgia closer to 1900. You probably have houses like this in your area.

The porch to the King home goes all the way across the front and down one side. Think about the fact that air conditioning had not been invented when this house was built in 1895. Also, the house is in the city, with a small yard in the front. HOW DO YOU THINK THE KING FAMILY USED THIS BIG PORCH? (2)

Even the second story has a small porch. Some Victorian houses were built with a large porch on the second floor for sleeping. The owners thought the fresh air was better for them.

Something you might notice about the big porch are the posts. They look a little bit like chair legs. These have been made by a machine called a "lathe." Notice also the brackets at the porch roof. A "scroll-saw" was used to make them. People like to call these types of decorations "gingerbread."

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WHAT OTHER FAMOUS GEORGIAN'S HOME HAS GINGERBREAD TRIM? (3)

The scroll-saw and other steam powered wood-working tools were shown at the 1876 Centennial Exposition in Philadelphia. Soon these machines were being used everywhere. In 1896 it only took four hours to make decorative woodwork with these steam powered machines that would have taken one-hundred hours to make by hand!

The windows of this house are described as one-over-one. This is because they only have one pane of glass in each part of the sash. CAN YOU THINK OF WHY THE GLASS COULD BE MADE SO BIG? (4)

The King house is covered with two different shapes of roofs. There are two gabled sections and the one in the middle is hipped. Using different shapes of roofs was common for Victorian houses. Look at the Wren's Nest. WHAT DOES THIS TELL YOU ABOUT THE ROOMS INSIDE? (5)

Look at the front-facing gable. The sunburst over the attic vent was used a lot on Victorian houses. WHY DO YOU THINK THEY PUT SHINGLES IN THE GABLE? (6)

The Martin Luther King, Jr. Birthplace and Boyhood Home is in the National Register of Historic Places. It has also been designated a National Historic Landmark. The area around the home is in a National Historic District. Some of the other buildings in the District are connected with Dr. King's life, such as the Ebenezer Baptist Church where both he and his father were ministers. You can visit this historic district and tour many buildings, including King's home.

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Answers for

VICTORIAN STYLE

1. Some of the things the King house has in common with the Wren's Nest are: a wrap-around porch; windows of different shapes and sizes; an unbalanced (or asymmetric) facade; different wall surfaces--the shingled gable and clapboard walls; and multiple roof lines.

2. In the early 1900s, people in cities and towns still built porches across the front of their houses. They would sit out there and call out to their neighbors and friends passing by on the sidewalk. Here they sat and visited with them. The porch was a place where a person could keep cool. Often Victorian porches had swings and rocking chairs.

   The King family was well known on Auburn Street and in the black community where they lived. Their porch was probably a social gathering place for the neighborhood.

3. The Sidney Lanier Birthhome has some decorated trim. Some Gothic style houses had much more than the Lanier house though. And some Victorian houses have much more "gingerbread" too. The porch railings and the area under the porch roof were most often decorated with gingerbread trim. Some houses have so much it's hard to believe! However, the later the houses were built (that is, if they were built after 1890), the less decoration was put on and the plainer the houses look.

4. After 1850, there were many new mechanical inventions. New tools and machines made manufacturing much easier and faster. Now glass could be made in bigger pieces because the glass-making process was improved. Glass was rolled out in sheets!

5. Whenever there are roofs of different shapes and sizes, you can be fairly sure that there will be rooms inside of different shapes and sizes. Remember that the Victorians liked having a room for every purpose, rather than single-purpose rooms. Brothers and sisters no longer shared a bedroom; there was one for boys and one for girls.

   It was late in the nineteenth century that indoor plumbing was developed. Cold water was piped into the bathroom and water was heated in the kitchen and carried up to the bathroom. Some houses had gas water heaters in them, but they sometimes exploded!

   There was even a separate room called the "water closet." This was for the toilet. Some toilets were decorated with sculptured animals!

6. One of the common details on a Victorian house was to have different textures, at least on the front facade. People wanted to avoid a smooth-looking wall so they used different materials like clapboards and shingles.

JAMES EARL CARTER, JR.

GOVERNOR, U. S. PRESIDENT

If someone were to ask you to describe a typical native Georgian, what would you say? Perhaps telling you about the life of one of our most famous Georgians will help you with an answer.

James Earl Carter, Jr. was born in Plains, Georgia on October 1, 1924. He grew up in this little town, and he lives there today. As a boy, he went fishing often and hunted in the woods near his house. He and his cousin Hugh Carter made money selling peanuts and homemade ice cream downtown on Saturdays. He studied hard in school, and read hundreds of books.

Jimmy Carter is proud that he was born and grew up in Plains as his father had, and where many of his relatives lived. His ancestors had moved to Georgia in the 1780s, and to the Sumter County area in the 1830s. They had obtained property in southwest Georgia through the 1825 Land Lottery grants. Sons and grandsons and their families made their homes in Sumter County, or nearby, and farmed the land. Some of his forefathers fought in the Revolutionary War, and some served the Confederacy during the Civil War.

As do many young Georgians, Jimmy Carter went away to college. When he graduated from the U. S. Naval Academy, he did not plan to return to his hometown to farm. Instead, he began a career in the nuclear submarine program. However, when his father died, Carter brought his wife Rosalynn and their three sons (Jack, Chip, and Jeff) back home to Plains to take over the family peanut warehouse business. His daughter Amy was born later in Plains.

The family business became very successful through his and Rosalynn's hard work. In fact, in 1970 Jimmy Carter was named "Georgia's Young Businessman of the Year" because of the improvements he had made in the peanut business.

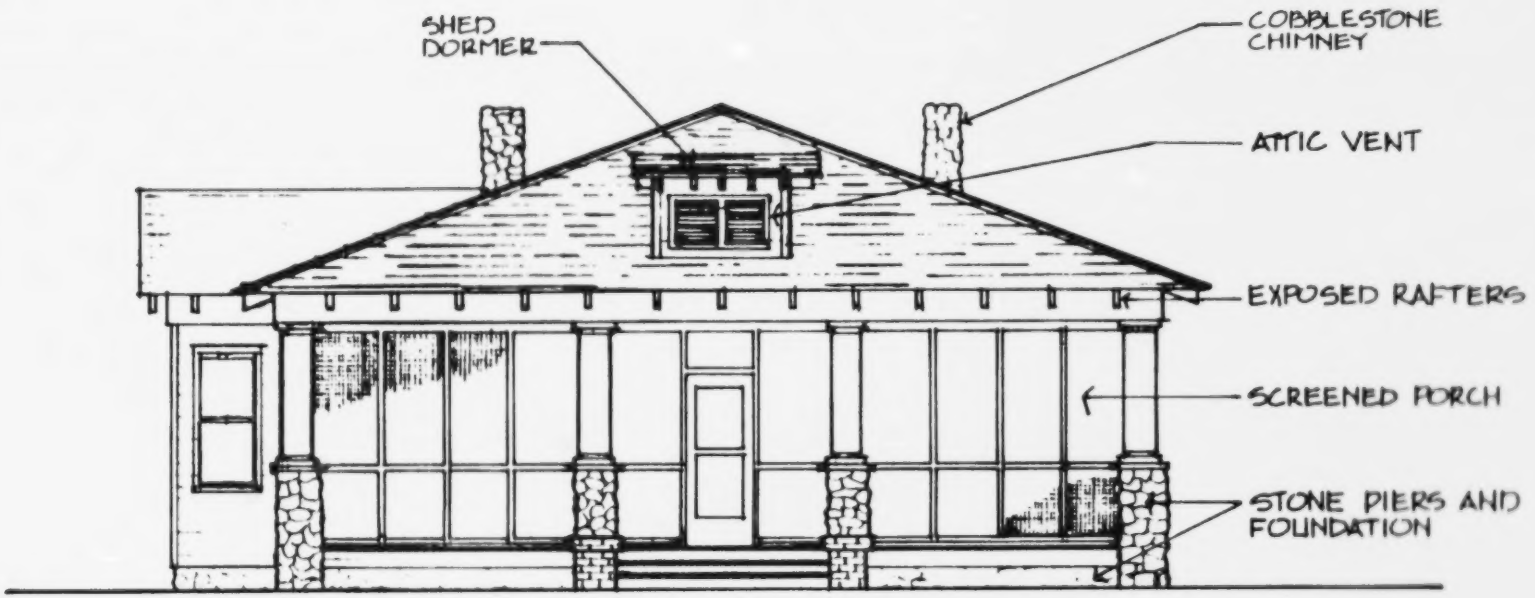
In 1962, Carter had become a Georgia state senator, a position his father also had held. As a state senator he worked for voting rights for blacks, and a good education for all Georgians. He was chosen as "the Most Outstanding Senator" by his fellow Senators.

Then in 1970 Jimmy Carter was elected Governor of Georgia. In his inauguration speech he said he wanted everyone to be proud to say, "I'm a Georgian." As governor, he continued to work for racial equality.

After the governorship he took on his greatest challenge, the U. S. Presidency. James Earl Carter, Jr. was elected our thirty-ninth President in 1976, America's Bicentennial year.

President Jimmy Carter especially liked trying to solve difficult problems. One thing he worked hardest to achieve was the peace treaty between President Anwar Sadat of Egypt and Prime Minister Menachem Begin of Israel. President Carter invited both Begin and Sadat to talk at Camp David, the Presidential retreat. He helped them discuss their differences and finally reach an agreement.

Not all of Jimmy Carter's life and accomplishments are typical of the average Georgian. He has made many significant contributions to our state, the nation, and the world. Like many of you, he was born and raised in Georgia. Will you be a famous Georgian too? Will we someday be reading about you?



BUNGALOW

JIMMY CARTER
1924 -
GOVERNOR OF GEORGIA, PRESIDENT OF THE UNITED STATES

BOYHOOD HOME
c. 1910
PLAINS

10

10

CRAFTSMAN BUNGALOW STYLE

JIMMY CARTER Boyhood Home -- Plains

The boyhood home of Jimmy Carter is called a Craftsman Bungalow, which is one of the many types of bungalows built in the early twentieth century. One idea Craftsman Bungalows tried to express was good workmanship. Building parts, such as the rafters, were left exposed to show how the house was constructed. Typical of this style are the exposed rafters, the screened porch, the shed dormer, and cobblestones used for the chimneys and the piers for the porch columns. CAN YOU FIND THESE ON THE DRAWING? (1)

Because it met the need for simple low-cost housing that could be built quickly, the bungalow was extremely popular all over America. There are two reasons that account for this style being so widespread: pattern book plans, and pre-fabricated building materials.

There were dozens of bungalow pattern books published. Each had lots of different floor plan and exterior design choices. People could order a set of detailed plans for $10 to $25. Then they only needed a contractor to oversee the construction. WHY WASN'T AN ARCHITECT NEEDED? (2)

Sears, Roebuck sold bungalows in their catalogs. A person could order a complete house from Sears! Everything needed to build the bungalow in the style and plan that the owners had chosen would be shipped to them by train--precut lumber, nails, doors, etc. The parts would be carefully numbered and loaded so the local carpenter could put them together in a matter of days.

If you were to go to any city or town in the United States, you would likely run across a few houses that remind you of Jimmy Carter's Boyhood home. You might even see one that looks just like it! HOW COULD THIS HAPPEN? (3)

People were changing their ideas about houses as the 20th century began. Bungalows were thought of as the "modern dream house." Modern housing should be smaller, with simple furnishings and easy-to-clean surfaces. Floors were not carpeted, but covered with linoleum, a new material; and porcelain tile was used for the kitchen, bath, and laundry. The new modern conveniences could be built right in, such as a central heating system and indoor plumbing. But the house Jimmy Carter grew up in did not have indoor plumbing or electricity. DO YOU KNOW WHY IT DIDN'T? (4)

"The most house for the least money," said Gustav Stickley when he talked about bungalows. Stickley was the bungalow's biggest spokesman. He promoted the idea of using natural materials in buildings. If a house wasn't covered in clapboards, then shingles were used, painted brown to blend in with nature.

The indoor rooms were not single-purpose as they had become in the Victorian era. Sometimes there wouldn't be a full wall separating the kitchen, living, and dining rooms. The beautifully built fireplace was not used for heat as much as it was the center of family life in the winter. For the first time, porches were screened in, and some followed Stickley's advice and slept there.

The Jimmy Carter Boyhood Home isn't listed in the National Register of Historic Places yet. CAN YOU THINK OF A REASON WHY IT SHOULD BE LISTED? (5)

Answers for

CRAFTSMAN BUNGALOW STYLE

1. These houses are called bungalows after the name of the houses in the Bengali, India region. They were first popular out in California, but were built all over America, especially during the first twenty years of the new century. Bungalows were usually one-story, like the Carter house is, but sometimes attic space was used for bedrooms with the addition of dormers for windows and light.

2. An architect is a person who designs buildings and oversees their construction. When an architect designs a house, she or he makes many different drawings which show the house from all sides and also small details and special instructions for building. The plans from the bungalow pattern book companies were so complete that an architect was not needed to draw plans. A contractor or builder could be hired to oversee the construction.

   However, there were many architects who did design bungalows and supervise their construction. In Georgia a woman architect, Leila Ross Wilburn, published several books of bungalow house plans and was well known for her work. Several of her bungalows are included in the National Register Historic District in Lavonia.

3. The reason for this is that the many bungalow pattern books printed were sold all over America. Magazines also published bungalow house plans. Different people, who lived in all parts of the USA, could pick the same plans. So their houses, even though very far apart, would be identical!

   There are two very similar bungalows in Plains on Church Street. Perhaps these three were built by the same person, even though the Carter house is three miles outside of Plains. It is possible that all three were pre-fabricated houses ordered from Sears, or one of the other building firms that shipped the components for a bungalow all over the USA.

4. Plains is located in a farming area in southwest Georgia. Small towns rather than cities are found throughout this part of Georgia for the most part. (Americus, the closest city, is ten miles away.)

   Electricity, indoor plumbing, and sewage systems came to cities and the larger towns first. It is likely that electricity was not available in the Plains area until the 1930s or maybe later. Since the Carter house dates from 1910, it was not wired for electricity when it was built. The Carter family moved there in 1928.

5. Houses that can be associated with a famous person can be listed in the National Register. That fact alone would make this Craftsman Bungalow eligible for listing. Another reason it could be listed is that is a good example of craftsman bungalows built in a rural area.